

HISTORY OF MUSIC

WHITE—RUDGERS

Virginia notes.

HISTORY OF MUSIC

A Text Book on Music of the different Nations
from Early Egyptians to the present day.

For Use in Conservatories and
Colleges of Music.



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TO MY MOTHER
PORTIA McELROY-WHITE

PREFACE

"No man can practice any of the higher arts to the best effect, unless he knows the history of that art. Our life becomes extemporized and fragmentary unless each man taking up his work in the world, not merely attaches it to the work of those who went before him, begins where they left off, but also knows something of the way in which his art came to reach the point at which he finds it, and so is able to make the labor which he adds, a part of one consistent and intelligent progress." These words of Phillips Brooks reveal most plainly the importance of the study of history in connection with art. Music, of itself, is an educational force; but new and broader lines of thought will open, and the character and study of music will be uplifted, if a definite knowledge is gained of its development.

No single text book or author can meet the demands of the student of today. Whatever department of art or science is taken up as a study, the works of many authorities must be examined. Books valuable for reference are often not available to the student, on account of their cost. This book is intended not only as a guide to those interested in the history of music, but it aims to be broad enough to acquaint its readers with the principal facts of its development.

THIRD EDITION

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MUSIC IN ANCIENT EGYPT

Customs of the Egyptians — Instruments Used by Them.

The Laws That Made Development in Music and Art Impossible.

The ancient Egyptians were the chief people of the Hamitic branch of the Caucasian race.

We first find them settled along the valley of the Nile. This part of Egypt, owing to the periodic inundations of the river, was very fertile and seeds lightly scattered over the ground produced crops in abundance. Thus, with little expenditure of labor, this ease-loving people was supplied with the necessities of life.

The Egyptians bestowed little care upon the residences of the living, but great labor and artistic ability in building and decorating the homes of the dead.

The idea of a future life was so strong with the Egyptians that they strove in this way to preserve the body for it; they even carved upon the sepulcher, so that after death all might remember the deeds of the departed.

The tombs, in which the mummies of their dead were deposited, were elaborately hewed out of the limestone rock, or excavated in the more yielding ground along the Nile valley. Great pyramids, statues, palaces, and temples were also erected by them.

Many of the paintings upon the walls of these tombs represent figures playing upon musical instruments. The sculptures also prove the fondness of the Egyptians for music; that they possessed skill in the making of their instruments, and understood to a marked degree the use of them.

James Bruce, a Scotch traveler in the Eighteenth Century A. D., found representations of two magnificently decorated harps, in the tombs of Rameses III. near Thebes, called Biban El-Moulouk. These harps were played by men who, by their dress, resemble priests.



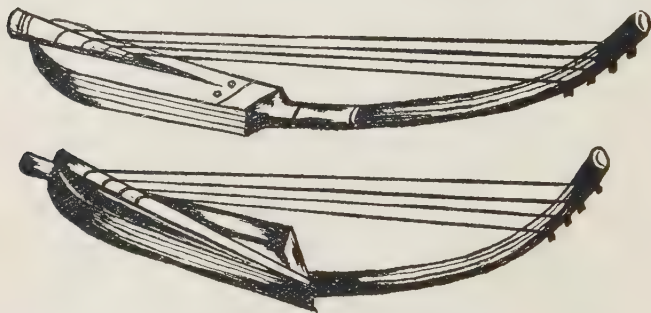
Bruce's Harpers.



Found near Thebes

They are supposed to be as old as 1235 B. C. They were about six feet in height, and having no front pillar were only capable of producing a low, sweet tone. The number of strings is not positively known, but explorers agree that it must have been either five or seven.

In the XX Dynasty, about 1300 B. C., there were harps having twenty-one strings, varying also as regards size and ornamentation.



The earliest Egyptian Harp

The oldest harps found in the sculptures, between three and four thousand years old, were in a tomb near the Pyramids of Gizeh, which were built in 3700 B. C. during the IV or Pyramid dynasty.

The strings of the Egyptian harp were catgut, and some of those discovered at Thebes in 1823, emitted a sound on being touched. Wire strings were not in use.

The Nile river also furnished material for the myth concerning the origin of the lyre. It is supposed to have been invented by the mythological character Hermes or Mercury, who, walking along the banks of the river, picked up a tortoise shell and found that the dried membrane stretched across produced a pleasant sound. He took the back and hollowing it out stretched either three, four or seven strings across it, at such tensions as were pleasing to the ear. It first came into use, as an instrument for worship, among the Egyptian priests, who seem to have sanctioned and even cultivated the art of music.

Athenæus tells us that both the Greeks and barbarians were taught by refugees from Egypt, and that the Alexandrians were the most scientific players on pipes and other instruments.

The pipes and flutes, at first very rude, were made of reeds which grew in the rivers and lakes, and these simple instruments, invented with slight effort, were improved upon until their maturity was reached in the direct, oblique, and double flute.

The clarionet is not mentioned in the history of the Egyptian instruments, nor found among the paintings and sculptures.

Other instruments in use among the Egyptians were the te-bouni, or banjo, shoulder harp, sistrum, cymbal, guitar and tambourine. The darabooka is a sort of drum still used in Egypt. The Arabic word (darabooka) is given, as the Egyptian has not been found. For warlike purposes a short trumpet of bronze was used and a long trumpet not unlike a straight trombone.

Three things hindered the development of music and art among the Egyptians:

First—Their childlike intelligences, slow perceptions and limited opportunities of comparison.

Second—Their method of education, which resembles our modern kindergarten.

Third—The “protective idea,” by which all forms of art and music were fixed by law. Plato spent thirteen years in the country and paid particular attention to the institutions of the Egyptians. From his investigations we find that it was decided by law what forms of music, statuary and paintings should enter into the assemblies of their youth. These having been fixed by law, it was not considered right to invent new forms, nor lawful to make any alteration. Thus progress was impossible, and from about the year 2200 B. C. the paintings, statuary, and music of Egypt remain unchanged.

QUESTIONS

1. To what branch of the Caucasian race do the ancient Egyptians belong?
2. Where do we find them first settled?
3. What custom was peculiar to this people?
4. What led to the establishment of this custom?
5. What were Bruce's Harpers?
6. When were they supposed to have been painted?
7. In what century were they discovered?
8. How many strings had the harp of the XX Dynasty?
9. Where were the oldest harps found?
10. Give mythological story of the lyre?
11. From what did the pipe and flute originate?
12. Name the instruments in use among the Egyptians?
13. What was the darabooka?
14. What three things hindered the development of music and art?
15. About what year did their progress cease?

MUSIC AMONG THE HEBREWS AND ASSYRIANS

References to Music in the Stories of the Prodigal Son,
David and Saul, the Dedication of the Temple — The
First Wind Instrument and How It Was Developed.
A Variety of Other Musical Instruments.

The Hebrews and Assyrians belong to the Semitic branch of the Caucasian race.

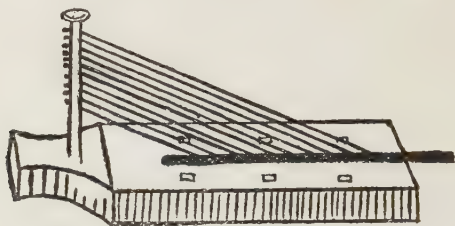
The Hebrews resembled the Egyptians in carefully distinguishing between sacred and profane music. On all occasions music was delighted in, and great care was exercised that it fit the thought of the assembly. The Hebrews had songs of mirth, of praise, of thanksgiving, and of lamentation. The harp, lute, tabret, and other instruments were introduced, with songs and dancing, to entertain their guests. This is referred to in the story of the prodigal son: "Now his elder son was in the field; and as he came and drew nigh to the house, he heard musick and dancing."—Luke 15:25.

It is not known how zealously the early Jews studied the science of music. The airs, previous to the invention of notation, were traditional, hence we are led to question their exactness or preservation.

Genesis 4:21 tells of Jubal, who was the father of all such as handle the (kinnor) harp and the (ugab) organ or pipe.

Job 21:22: "They take the timbrel and harp and rejoice at the sound of the organ." The harp mentioned is a kind of a lyre, triangular in shape, called the kinnor.

At the time of its origin the lyre is supposed to have had three or four strings, then Terpander, a Greek musician of the Seventh Century B. C., raised the number to seven. Later under Pythagoras another string was added and afterwards the number was raised to ten.



Kinnor

In the kinnor we find from ten to twenty strings, fastened upon a metal rod lying along the face of the sounding board. It is totally unlike the Egyptian harp and inferior in power. The kinnor was thought to have been the instrument played upon by David before Saul to defend him from the evil spirit; also the one hung upon the willows at Babylon.

It can hardly be supposed that the organ spoken of in Genesis could have in any way borne a resemblance to the stately instrument with which we are familiar. The first idea of a wind instrument was probably suggested to man by the passing breezes as they struck against the open ends of broken reeds. The reeds varying in length, gave forth sounds varying in pitch. This may have suggested the thought that if placed in a particular order, they would produce an agreeable succession of sounds, in other words, a short musical scale. A few reeds of different diameter and lengths were bound together in a row and so arranged that the mouth could pass easily from one to another. The mouth had to be in constant motion to and fro over the tubes, or they had to be shifted to the right or the left under the mouth. Upon this simple melodies were performed. It is thought that Jubal's organ (ugab) was of this kind. This instrument was well known among the Greeks under the name of "syrinx," made with from three to nine tubes, usually seven, as mentioned in Virgil. It is known in China as "koan-tfee," with twelve tubes of bamboo. It was used by the Peruvians, who made their instruments of cane and soapstone.

Other instruments in use were the shepherd's pipe, flute, horn, shawm, sistra, and cymbal. The Hebrews gained from Egypt the timbrel and tambourine.

The shawm is an obsolete instrument, out of which has developed the oboe. The reed of the shawm was incased in a cupped mouthpiece and there blown upon; whereas, in the oboe the reed is placed immediately within the mouth.

The timbrel is a name gained from the Bible, which refers to the Hebrew tambourine. This consists of a hoop, over which a skin is stretched. Within the hoop, metal plates are attached which, when shaken, give forth a sound that has been called jingles. In scores for this instrument, notes with wavy stems call for a roll produced with the fingers, and notes with little vertical lines call for jingles.

The only strictly Jewish instrument known to the modern world is the shophar. It is a ram's horn straightened and is used in the temple service.

At religious festivals among the Hebrews great numbers of singers and players upon instruments were employed. At the dedication of the Temple, 120 priests played the trumpets and, according to Josephus, there were 200,000 musicians present, besides the same number of singers. Other writers put the number at 4,000 musicians and singers.

The Assyrians used music for liturgical purposes, in social and private life. At Nineveh and Babylon were found representations of strong bearded men playing upon harps triangular in form, but of different structure than the ones preceding. Pictures were also found of an instrument consisting of metal plates or rods placed upon a frame and played by means of a hammer.

QUESTIONS

1. To what branch of the Caucasian race do the Hebrews and Assyrians belong?
2. In what way were the Hebrews similar to the Egyptians?
3. What instruments were introduced with songs and dancing?
4. What was their principal instrument?
5. Describe it.
6. What was the first idea of a wind instrument?
7. What was the early organ thought to be?
8. Under what other names did it exist?
9. What other instruments did the Hebrews possess?
10. Describe the tambourine and tell its origin?
11. What was the precursor of the oboe?
12. What of the dedication of Solomon's Temple?
13. To what use did the Assyrians employ music?
14. What discoveries were made at Nineveh and Babylon?
15. What other instrument is mentioned in use?

MUSIC OF THE ANCIENT HINDUS

Tribes from Whom the Languages of Modern Europe
Are Derived — Funeral Hymns Preserved — The
First Ancestor of the Violin — A Primitive Guitar.

At a very early period we catch sight of a noble race forcing its way in among the primitive peoples of India. These were the ancient Aryans or Indo-Germanic stock, from which the Brahmin, the Rajput, and the Englishman alike descend.

Very little is known of these people in their early camping ground in Western Asia, but from words preserved from the language of their descendants in Europe and India, scholars believe they roamed with their cattle, sometimes making long halts to raise crops of grain. They tamed most of the domestic animals, understood weaving and sewing, wore clothes and ate cooked food. Later they settled down, and tilled their fields with plows, and lived in villages or towns.

The languages of Europe and India are outgrowths from the original Aryan speech.

The ancient religions of Europe and India were made up to some extent of sacred stories or myths, which were learned in that early time when the forefathers of Greeks, Romans, Hindus, and English dwelt together in Western Asia.

The earliest literary memorials of these Aryan settlements are the hymns of the Rig Veda. This is a very old collection of 1,017 short poems, chiefly addressed to the gods and containing 10,580 verses. In many of these hymns the marches and conflicts of the Aryans are described, and the rivers and mountains are praised.

Women were held in high esteem, and many of the most beautiful hymns were composed by them. The burning of widows on their husbands' funeral piles was unknown, and the verses in the Veda, which the Brah-

large gourd was fixed for reinforcing the resonance. In playing it was held obliquely in front of the player, one gourd resting upon the left shoulder, the other under the right arm. It was strung with six or seven strings of silk and wire, and had an elaborate apparatus of frets, much higher than those of a guitar, many of them movable in order to permit modulation into any of the 22 Hindu modes. Later authorities give 17 tones within the octave in Hindu music, rather than 22, as previously given. Their music was monodic.

About 300 B. C., we find a curious development of the musical drama in India. It had certain traits of the modern opera.

QUESTIONS

1. What is known of the early settlers in India?
2. What were the ancient religions of Europe and India?
3. What is the earliest date supposed to have been associated with music?
4. What was the Rig-Veda?
5. How many collections were made later?
6. What two inventions are credited to India?
7. What was the primitive violin called?
8. Describe it?
9. What other instruments did they possess?
10. What was the national instrument?
11. Describe it.
12. Into how many intervals did the Hindus divide the musical octave?
13. Was their music monodic or polyphonic?
14. At what date do we find a curious development of the musical drama in India?

MUSIC AMONG THE CHINESE

Little Accomplished in Ages of Practice, for the Chinese Believed no Further Development Was Possible — A Bureau of Music Which Composed Pieces for Various Occasions—Instruments Played by the Chinese.

The Chinese have practiced the art of music for long ages, yet little has been accomplished in comparison with the amount of time spent in its study.

The music of the Chinese, like their system of education, was considered perfect, and no improvement was thought possible.

Music played a part in every important function of their public and private life, with the exception of the religious rites in the temple.

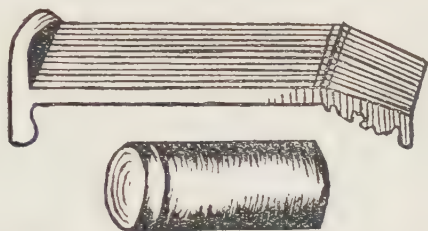
A Bureau of Music existed "to study the principles of harmony and melody, to compose musical pieces and form instruments proper to play them, then suit both to the various occasions on which they are required." Here is represented a field for deep research, although the product of their study seems neither scientific nor musical to the western ear. But weird as the melodies seem to us, the people of the Orient are inspired to noble deeds by their music, their grief is diminished, and their happiness increased.

As a rule only six tones are recognized in the Chinese system of musical notation. The art of music was made so difficult that playing by note was almost unknown. The staff was written perpendicularly, with no distinction of keys, the note values indicated at the side of each note.

In the Chinese orchestra no music was used, the playing was entirely by ear.

Many books on music have been written by the Chinese, but few are known to us.

Seventy-two different instruments have been made but many of these are inferior in quality. One of the most ancient of Chinese instruments is the ch'in (pro-



(a) Che' (b) Po-son, a small drum

nounced jin). This is a sort of guitar originally having five strings; the later ones have seven.

The che' was an instrument with from twenty-five to fifty strings of silk stretched over a plain wooden surface, slightly curved at one end, near which was placed a bridge.

Another instrument in common use was the two-stringed or three-stringed fiddle or "hsien." This rude rebec consists of a bamboo cylinder, in which a bamboo stick supports the strings which pass over the bridge on the cylinder. A four-stringed variety was played by striking the strings sharply with a plectrum or fingernail. The rebec was modeled after the ancient Hindu ravanastron and its highest development was reached in the viol.

In their stringed instruments the material used for the strings was of silk or metal. Had they discovered the merits of catgut, this, together with the skill which manifests itself in the making of their instruments, would have won for them far better results.

An instrument resembling the dulcimer was used and an organ in very simple rudimentary form.

Among the wind instruments is one resembling a long flute. This consists of a bamboo tube with ten holes, six of which, placed near together, are fingered.

A clarionet is found with a copper bell on the end and a copper mouthpiece which is blown through a reed. The Chinese horn somewhat resembles our trombone.

Many bells are in existence which were made by the Chinese many centuries before the Christian era.

The next step taken is in the exact tuning of the metal and stone chimes, showing that they possessed knowledge of the properties of sonorous substances.

There are seventeen different kinds of drums varying in size and shape, and graded sizes of cymbals are found.

Neither vocal nor instrumental music is used in connection with religious rites in the temple, but as the Chinese bow in reverent devotion to their departed ancestors the air is filled with the smoke of incense and a solemn silence reigns.

QUESTIONS

1. What hindered the growth of music in China?
2. What was the Bureau of Music?
3. How many tones are recognized in their scale?
4. What can you tell of the staff, keys, note values?
5. What of the Chinese orchestra?
6. How many different kinds of instruments are found?
7. What is the ch'in?
8. Describe the che.
9. What was the "hsien"?
10. After what instrument was the rebec modeled?
11. Out of what material were their strings made?
12. What wind instruments were found?
13. What can you say of the bells and chimes?
14. What of the drums and cymbals?
15. What is peculiar about the temple service?

MUSIC IN ANCIENT AND MODERN JAPAN

The Art Monopolized and Considered Beyond the Reach of the Poor — Songs Sung in Falsetto Voice — Samisen the National Instrument — Music That Makes the Whole World Kin.

It is a common idea that the Japanese are not a musical nation. However, we find that they have sung songs and played instruments for two thousand years, and although their music does not agree with the western idea, yet it possesses its own native merit, and we can not justly call them unmusical.

Unlike the Chinese, the people of Japan used music and dancing in the temple service and the martial spirit of the warrior was aroused by their military musicians and war dancers.

Another ancient custom was that of writing poetry to commemorate victories in war and this practice still exists.

In the Sixth Century direct relations were entered upon with China and Chinese culture was rapidly assimilated. Chinese music was introduced and influenced to a great extent the music of the Japanese, with the exception of the religious service.

From a very early period we find dramatic dances with music performed at Imperial festivities, and the instruments used were the koto (harp), the drum and the *nichiriki* (flute).

The musicians and dancers were both found among the noble families of the Court, and these accomplishments were handed down from father to son. Thus the art was monopolized and the people of lower station led to believe it was beyond their reach.

The songs of the Japanese are written in one part only, and are sung in falsetto voice, their voices having been trained to an artificial pitch. Their instrumental music is suggestive of one-finger exercises on the piano.

A scale with the second, fourth and sixth intervals identical with the same intervals in the modern European scale is found in the better class of music in Japan, but the third major is made a little sharp and the seventh is lowered a trifle.

Representatives of the three varieties of instruments, wind, stringed, and percussion, exist.

Of the wind instruments the fue is about the size of our flute and, like it, is played from the side.

A smaller instrument, similar to the flageolet, was called the shakuhachi. This was a vertical flute and sometimes appears as double pipes played through a single mouthpiece, the tone somewhat resembling that of our clarinet. This instrument was a favorite with the blind musicians of Japan.

Of this class the most skillful were those born blind, others who became blind late in life were not able to cope with them and took up story telling or made poems in Japanese and Chinese.

One of the most ancient of the stringed instruments is the koto, or horizontal harp, which grew out of a Chinese model with six strings. Some ancient instruments of this variety have seven strings.

The koto consisted of a long narrow sounding board, with thirteen strings of tightly twisted silk, soaked in wax and strung over adjustable bridges. The strings were struck with thimbles attached to the thumb and fingers. This instrument is universally used in Japan.

The samisen was imported from China in 1560 and has since become the national instrument. It has three strings and a square body originally covered with snake skin, but later replaced by catskin. The samisen was used for accompanying light songs.

The biwa is an instrument similar to the samisen, but used only with songs of a warlike character. Its body is pear shaped, with a tapering neck to which pegs for the three or four strings are fastened. History traces the biwa back to Hindustan and here among the Seven Deities of Good Fortune, the goddess Benzaiten, the patroness of music, appears in art with a biwa in her

arms. The blind biwa players are known as the biwa-hoshi or zato.

We learn from Japanese visitors that on winter evenings the zato sits by the fireside and entertains a crowd of willing listeners. The stranger may marvel at the unknown language and the wierd sounds of the biwa, yet if he possesses a sympathetic mind he soon notes the tears glistening in the eyes and sometimes trickling down the cheeks of his fellow listeners and realizes that, regardless of tongue or color, music awakens a kindred feeling throughout the universe.

Of the instruments of percussion the taiko is the largest. Next in size is the otsuzumi and the smallest is the kotsuzumi.

The national anthem is sung upon all important occasions with great reverence. Chamberlain thus translates it:

“A thousand years of happy life be thine!
Live on, my Lord, till what are pebbles now,
By age united, to great rocks shall grow,
Whose venerable sides the moss doth line.”

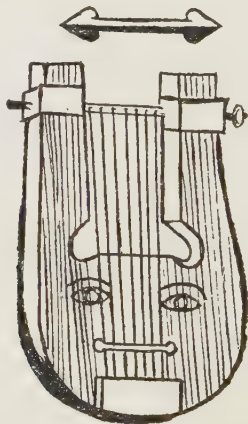
QUESTIONS

1. What can you say of Japan as a musical nation?
2. For what two purposes did the Japanese employ music?
3. When were direct relations entered upon with China?
4. How did this affect the music of Japan?
5. What music was performed at Imperial festivities?
6. What instruments were used?
7. What is said of the Japanese songs?
8. How does their scale compare with the modern European scale?
9. Describe the fue and shakuhachi?
10. What of the blind musicians of Japan?
11. Describe the koto?
12. What instrument imported from China afterwards became the national instrument?
13. Give the origin of the biwa?
14. Name the three instruments of percussion?
15. What of their national anthem?

MUSIC OF THE ANCIENT GREEKS

Music a General Term for a Liberal Education — Rhapsodists Who Knew Homer and Hesiod by Heart — Chorus in the Drama — Pythagoras the Father of Musical Science.

From the works of ancient writers we are led to believe that the Greeks obtained valuable knowledge of music from the Egyptians.



(a) Plectrum. (b) Kithara.

The term music among the Greeks included all they had of a liberal education — grammar, history, rhetoric, mathematics, poetry, and song.

From 1000 B. C. until 300 A. D. four divisions of Greek music flourished. The first period is known as the "School of Rhapsodists." The object of this school was to teach the art of treating a subject, the mastery of the lyre, and memorizing the Homeric and Hesiodic poems. The first branch of study gave the pupil a ready knowledge of extemporaneous speaking, and when called



Psaltery or long lyre.

upon would tell the story of his own deeds or that of some favorite hero, to the accompaniment of the lyre. The Homeric and Hesiodic poems were memorized, and it is supposed that they were transmitted orally for three centuries before having been reduced to writing. The Iliad and the Odyssey, written by Homer, treat of the deeds of heroes, while those of Hesiod are poems of nature, common men and real life. While in this first period little was accomplished in a musical way, yet the foundation for real culture was laid. This school flourished for 250 years and was followed by a period devoted to the development of choral and patriotic song. In the latter part of this period, which lasted for two and one-half centuries, the more ornamental and fanciful development of the smaller and social uses of song represented by Sappho, Anacreon, and others, came into use.

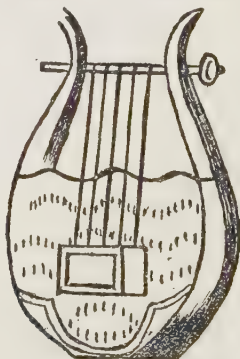
Before we speak of the third period, that of the Attic drama, interesting facts may be noted which directly influenced its growth. The old hymns to Dionysus, the god of wine, were slightly elaborated upon by individual effort. Through these first rude innovations upon the hymns, the worship of the god in a more attractive man-

ner grew until regular dramatic exhibitions were introduced. Those in Attica were of four kinds: The Rural Dionysia were celebrated in the different Attic townships. The three Athenian festivals were the Anthesteria, the City Dionysia, and the Leneæ.

The ancient drama was a part of this religious celebration and throughout its history was connected with the religion of the state. Both poet and actors were chosen by the state and the rich were taxed to defray expenses. Several days were devoted to both tragedy and comedy and the strictest discipline prevailed. The god of wine was supposed to be present in person and the theater was regarded as his temple.

A peculiarity of the Attic stage was that every dramatic performance took the form of a contest. The state offered prizes and the decisions were made by judges publicly appointed. The contests, which consisted of the reciting of poems between rhapsodists, competition between poets and choruses, and public performances upon harp and flute, acted as a great stimulus to the people.

The theater was a public institution. The Greek theater was usually built upon a hill, without roof or covering of any kind. The largest part of it was the auditorium which consisted of seats arranged, like a flight



Chelys, a small lyre.



Trigon, or three cornered harp.

of steps, in a semi-circle, the two ends prolonged. Here nearly 20,000 people could be accommodated. The flat place at the bottom of the auditorium was called the orchestra or dancing place, and was used by the chorus only. At the further end of the orchestra, facing the tiers of seats, rose the stage and stage buildings. The stage was a long platform, much narrower than a modern stage, and was reserved for the actors. The performance took place in daylight and the vast audience gathered together under the canopy of the sky, the chorus in the center, the actors standing on the stage behind them, must have produced a scene which has no exact parallel at the present time.

In the year 535 B. C. Thespis, a very old man, took part in the performance of a tragedy and won the contest. History records that Thespis was the first to place the leader of the choral upon a centrally located stage.

When three or four plays dealing with the same legend were connected they were called trilogies and tetralogies. These made a great impression upon Æschylus and in 499 B. C. he first appeared in the contests. He at once inspired the art of tragedy with dignity and splendor and inseparably linked the trilogies and the tetralogies with his name. He appeared again in 472 and 467 and

was successful at each performance. His last appearance as a dramatic poet was in the year 458.

After the death of Æschylus there is no information obtainable until the year 438, when Sophocles and Euripides appear as competitors. These three great masters of tragedy were destined for a work far greater than the time in which they lived. Later in producing old plays it became the custom to remodel the text. Lycurgus had a law passed to prohibit this practice. A public copy of the works of Æschylus, Sophocles and Euripides was then made and placed among the state records.

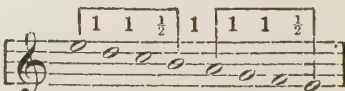
The Attic drama came to an end at the close of the Fourth Century. There are no means of determining just when the contests in comedy began. They were in existence in 463, and from this it is believed that they date back as far as 500 B. C.

The fourth period which extended to the date 300 A. D. was one of philosophizing, theory, and mathematics.

The greatest Greek theorist was Pythagoras, the philosopher and mathematician, who lived from 584-504 B. C. He has well been termed the Father of Musical Science. He discovered natural laws and facts concerning acoustics which have remained unchanged through the centuries. He scientifically established the intervals and expressed the tones, marking them by means of numbers corresponding with the number of vibrations which produced the tones.

1. Lydian Scale : 
1st tetrachord. 2d tetrachord.

2. Phrygian Scale : 
1st tetrachord. 2d tetrachord.

3. Dorian Scale : 
1st tetrachord. 2d tetrachord.

In studying the divisions of the octave Pythagoras turned his attention to the tetrachord. The tetrachord is a concord consisting of four tones embracing two and one-half steps. The extreme tones which represent a perfect fourth, were fixed, but the middle ones were changed according to the mode. The union of two tetrachords formed a scale.

Three scales were formed, called the Lydian, Phrygian and Dorian. In the Lydian scale the semi-tone appears between the first and second tone—cb-a-g—fe-d-c.

The Phrygian scale had the following form, the half step found in the middle—d-cb-a—g-fe-d.

In the Dorian scale the semi-tone appears last—e-d-cb—a-g-fe. The majority of writers believe that these scales were thought downward.

After the octave had been established a tetrachord was added above and below the original two. The tones of the Greek scale were first denoted by names, later these were discarded and characters took their places.

Other men who added to the growth of music in Greece were Lasos the theorist; Terpander of Lesbos, 670 B. C., who introduced the seven-stringed kithara; Olympos, the Phrygian, who brought into Greece the art of flute playing, and Tyrtæus, a soldier, musician and poet.



The Syrinx or Pandean Pipes.

With the development of flute playing the music of Greece began to decline, for the real thought of music

was lost amid the mere mechanical display which characterized their contests.

Grecian mythology has furnished us a beautiful story of the origin of the pipe. Pan, the god of the mountains, woods, and shepherds, and the son of Mercury, is supposed to have been its inventor. A nymph, whom he was pursuing, prayed to the Naiades, the nymphs of the water, to change her into a bundle of reeds. Just as Pan seized her, the change took place, and in his hands he found only a number of reeds. The wind swaying these to and fro, produced mournful yet musical sounds. Perceiving this, Pan cut them down, making reeden pipes. Numbers of these reeds, of different lengths, were joined together and cemented with wax, the lower ends closed, the upper open and on a level, so that the mouth could easily pass from one pipe to another. This instrument is called the ancestor of the pipe organ. Called *syrinx* by the Greeks, and that is its present German name.

QUESTIONS

1. From whom did the Greeks derive their knowledge of music?
2. What did the term music include?
3. Name the four divisions of Greek music?
4. What three subjects were taught in the first division?
5. What directly influenced the growth of the Attic drama?
6. What were the four exhibitions in Attica called?
7. Describe the Greek theater.
8. Name one peculiarity of the Attic stage.
9. Who was Thespis and what is ascribed to him?
10. What great writer appeared after Thespis?
11. Of what do his writings consist?
12. What writers furthered the work begun by Æschylus?
13. When did the Attic drama come to a close?

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14. What of the beginning of comedy?
 15. Who was Pythagoras and what was he called?
 16. Define the tetrachord?
 17. What did the union of two tetrachords produce?
 18. Name the Lydian, Phrygian, and Dorian scales and give position of semi-tones.
 19. How were the tones of the Greek scales denoted?
 20. What other men added to Greek music?

MUSIC IN PERSIA AND TURKEY

Raids of the Arabs to Blame for Our Want of Knowledge of Persian Music — What There Is Left to Us Reveals Many Interesting Points — Sad and Wailful Note in the Music of Turkey.

From about the middle of the Seventh Century of the Christian era dates the beginning of music in Persia. No satisfactory accounts earlier than this can be obtained, for at the time of the conquest of Persia, 641 A. D., the Arabs destroyed or disfigured all the libraries or works found by them.

The Persians were superior in civilization, their musical instruments were of a higher grade, and their music better developed. In the course of time the Arabs made use of these acquisitions and many of their early theoretical writings, which have been preserved, may have been based upon the knowledge gained from the older Persians.

The music of the Persians is similar to that employed by the Assyrians and Babylonians and the best authorities believe the science was gained from the people of India.

The theory of music of the Persians presented many difficulties and many attempts were made to bring order out of this chaos, even up to the Fourteenth Century, but the results obtained were unsatisfactory and even tended to destroy what was practical in their theory, as they had outlined and developed it.

The scale first employed by them was the pentatonic, or five tones within the octave. This scale is the same as the usual major scale with the fourth and seventh tones omitted.

In the Tenth Century the scale system among the Persians embraced all the intervals found in our major and minor modes except the major seventh. For example: The scale of C, with both E flat and E natural,

both A flat and A natural and B flat instead of B natural as the leading tone. Very soon several more semi-tones were added until twelve modes had been established. Later a celebrated lute player founded a system of tuning which brought out an interval between E flat and E and between A flat and A, neither major nor minor, and known as the neutral third and sixth.

Like the Chinese they employed smaller divisions than the semi-tone and the compass of their octave resulted in seventeen intervals.

Attempts were made in the Thirteenth Century to reduce the number of intervals to twelve, but the Persians adhered strongly to their division of seventeen intervals. A certain charm must exist in the use of the smaller intervals and perhaps this is what gains for the Persian the distinctive merit ascribed to his music.

What there corresponds to our staff, consists of eight spaces and nine lines, only the spaces having value, each one being called kah or place. The name given to the first space was yek-kah; the second space dow-kah, and so on. A particular color characterized each space. The first space was invariably green, the second space rose-color.

Instead of employing notes the Persians used modes or harmonious phrases, and one's skill as a musician depended largely upon his knowledge of these modes. The name of a person or place was given to each mode.

Having no system of notation, names were given to each tone and semi-tone and to the two kinds of measure, perfect and imperfect.

The lack of notes as a medium of expression no doubt greatly hindered the progress of music in Persia.

Four clefs were in use, the bem or bass; muthelleth or tenor; methuanai or counter-tenor, and zir or treble. The two middle clefs were discontinued and the first and last called in Arabic the acute and grave, were retained.

Originally the seven modes which Pythagoras discovered were used by the Persians, but Sadi, a very intelligent man in Persia, raised the number to twelve.

Each mode was represented by a particular name and a certain time of day was devoted to its use. Writers give the following outline: "Rehavi should be sung at first blush of dawn; Oshak, at sunrise; Rast, throughout the morning; Irak, just before noon; Buzurg, when the sun passes the meridian; Busalic, at afternoon prayers; Zengulah, near sunset; Nuva, at evening prayers; Zirascan, before the prayers of rest; Isfahan, an hour later; and Hejaz, at midnight."

Turkey is a country abounding in variety. Racial differences, customs and traditions are so much at variance that an art standard is almost impossible. Each in his own fashion portrays his ideas of beauty and is not influenced by his neighbor.

The inhabitants of Turkey cultivate two kinds of music. The simple up and down run of the various minor scales with an occasional embellishment, and what is known as "a la turca" or the better class of music. These compositions are well constructed, but are not harmonized as the Turkish music is sung and played in unison.

The instruments used in playing these pieces must be capable of producing the scale steps and accidentals. They were of the stringed variety and correspond to our violin, tambourine, harp, psaltery, lute, and flute.

A peculiarity of the Turkish people is that a great many instruments used, including their primitive ones, the nay and girift, were manufactured by the players, and their musicians as a rule were self-taught.

Rude efforts at harmony were attempted. Their music was written in the different minor keys, only one major key (G) was used. From one key tone more than twenty minor scales developed, each possessing points of difference.

The music of the Turks, on account of being written in the minor modes, was sad and wailful, and this element in their music was a great delight to them.

The subject of their song is love, usually depicted as full of sorrow. Great care is given to the rhythm, but little thought to the value of the words.

The Turks who are descendants of the Aryans, and have had the advantage of training and education, are talented musically, while those of Mongol blood and of the Indo-European races possess limited musical inclinations.

QUESTIONS

1. What century dates the beginning of music in Persia?
2. From whom did the Persians gain their knowledge of music?
3. What scale was first employed by them?
4. How many intervals did the scale system of the Tenth Century include?
5. How many intervals within the octave finally resulted?
6. Of what did the staff of the Persians consist?
7. What were used in place of notes?
8. How many clefs were in use?
9. Was an art standard maintained in Turkey?
10. What two kinds of music existed?
11. What peculiarity is found in the manufacture of Turkish instruments?
12. Who were the teachers of their musicians?
13. What of their keys?
14. What was the character of their music?

MUSIC IN ITALY

EARLY CHRISTIAN MUSIC---I

Beginning of a New Era in Art as in Religion — Work of St. Ambrose, Said to be Author of “Te Deum Laudamus”—Hymn Sung at Lighting of the Lamps.

Italy was the first country to assimilate the culture of the ancient Greeks, and her musical career dates from this step.

Prior to this Etruria exerted an influence less powerful and we find that her ideas of art were also borrowed from the Grecians, and that from the most ancient times flute-playing and dancers had figured in the festival.

Music was not held in high esteem and good citizens were loathe to acknowledge themselves musicians.

In 639 B. C. the flute was the only instrument allowed by the censors.

After the Grecian spirit pervaded Italy, music was regarded in a new light. The education of boys began to include instruction in singing and harp playing, and later these arts were favored by both sexes. Not long, however, did it maintain a high standing, for low ideals characterized the music of Italy and it became an instrument of evil in their hands.

“De Musica,” a treatise on music by Boethius, a Roman, is the only work of which there is any record, and the reward of this early reformer was the executioner’s axe.

At an early period we find the triumph of Romulus and certain stories of the origin of the city sung in chorus by young boys.

Etruria, about 715 B. C., had what is known as the Salic dancers.

Nero employed at one time a band of five thousand musicians, and about 63 A. D. went upon the public stage, but his attempts as a musician were unsuccessful.

The emperor Julian did valuable service for music but death claimed him before his work was completed.

The public stage at the time of Julius Cæsar combined music, dancing and declamation.

The standard of music finally became so lowered that a decree was passed by the state and it was banished, being considered an undesirable study for their youths.

The beginning of the Christian era marks also a new era in music and the men who were to place it upon its rightful foundation were the monks of the Roman Catholic church. We are not positive as to the character of the music of the early Christian congregations, but tradition points toward the folks-songs as possibly the source of their music.

Instrumental music had been prohibited because of its misuse; thus we infer that the early church music was entirely vocal and was sung with deep religious feeling.

We trace the journey of religious music from Jerusalem to Rome, where the early Jewish converts were driven, and there in the secrecy of the catacombs their religious rites were performed. Thus, during the first three centuries of the Christian era, the development of music was prevented, until the time of Constantine I, a Christian emperor, who reigned from 306-337.

From Matthew and Mark we gain the history of the chanting of the old Hebrew psalms in unison, at the last supper by Christ and the apostles. The chanting of the psalms consisted of a semi-musical recitation, spoken of by St. Augustine as "more speaking than singing."

Next the psalms were chanted antiphonally; that is, one verse was sung by one part of the congregation and answered by another with the next verse, or they were chanted by priest and congregation alternately. This practice appeared in the Syrian churches, then found its way into Milan and was introduced into the divine office at Rome by Pope Celestine, who reigned from 422-432. Later the progress of ritualism deprived the people of any part in the worship, the singing being

Under Constantine attempts were made to formulate a system in church music. We trace four distinct steps.

First — A. D. 324, Pope Sylvester founded singing schools at Rome.

Second — A. D. 350, Flavian and Diodorous made antiphonal chanting of the psalms a required part of the church service at Antioch.

Third — A. D. 367, the Council of Laodicea forbade congregational singing, and confined the service to a trained choir.

Fourth — A. D. 384 (about) St. Ambrose brought together the inharmonious elements in the church liturgy and formulated a general system of chanting known as the Ambrosian chant.

St. Ambrose, who was elected Archbishop of Milan about 374 A. D., was a poet of some originality. His work was first the regulation of the differences which had crept into the practice of church music. In 397 he attempted to found his system upon the scales employed by the Greeks and began to cultivate music in a scientific way. Since Greek civilization had then perished and Greek scholarship was unknown in Christendom, the attempt of Ambrose to revise the Greek scales resulted in a misapprehension of them. St. Ambrose thought them upward instead of downward and thus gave us the natural way of thinking the major scales. He arranged the four diatonic scales beginning with d, e, f, and g, subsequently known as the "authentic modes." The Dorian Phrygian, Lydian, and Mixo-Lydian.

The *Te Deum Laudamus* is a great hymn dating to St. Ambrose as its composer, but some writers ascribe a part of it to St. Augustine and St. Hilary.

Some of the melodies collected by St. Ambrose were thought to be of Asiatic origin and the hymns of his own composition are still used in the Church at Milan.

His principal contribution to liturgical music was the Ambrosian chant. Very little is known about this method of intoning the mass and Scripture lessons, but contemporary writers speak of it as very sweet and solemn. The most important fact is that it was written

with an attempt at meter. A long syllable had a long note, a short syllable a short note, and this led to its being called *cantus firmus*, or fixed chant. The Ambrosian music was in use two hundred years, until the time of St. Gregory.

Clement of Alexandria, Third Century, is spoken of as the first Christian hymn writer, but the song of praise to Logos, which gave to him this title, is not in reality a hymn.

Very few fragments of songs and hymns have been preserved. The most perfect is an anonymous Greek hymn which was sung in private worship at the lighting of the lamps. It has been made known to English readers through Longfellow's beautiful translation in "The Golden Legend."

" O, gladsome light
Of the Father immortal,
And of the celestial
Sacred and blessed
Jesus, our Saviour!
Now to the sunset
Again hast thou brought us;
And seeing the evening
Twilight, we bless Thee
Praise Thee, adore Thee
Father omnipotent!
Son, the Life giver!
Spirit, the Comforter!
Worthy at all times
Of worship and wonder!"

From the Fourth Century onward the writing of hymns advanced steadily, reaching its greatest development in the Eighth and Ninth Centuries.

QUESTIONS

1. To whom are the people of Italy indebted for their early knowledge of music?
2. What early treatise on music exists?
3. Give important steps prior to the Christian era?
4. What men placed music upon its rightful foundation?
5. What of the early Jewish converts?
6. What hindered the development of music during the first three centuries?
7. Of what did the chanting of the hymns consist?
8. Define antiphonal singing?
9. Where was this practice first developed?
10. Who introduced it into Rome?
11. What four steps toward a system in church music do we find under Constantine's reign?
12. Who was St. Ambrose?
13. What does the date 397 mark?
14. How did St. Ambrose change the scales?
15. What was the result of his study?
16. What is St. Ambrose's principal contribution to liturgical music?
17. What important step does this embrace?
18. Who is acknowledged to be the first Christian hymn writer?
19. What centuries mark the culmination of hymn writing?

MUSIC IN ITALY

EARLY CHRISTIAN MUSIC---II

The Work of Pope Gregory — The Gregorian Chants,
From Which Three Well-known Church Tunes Are
Derived — Stories of the Monks' Love of Music.

The church at Milan firmly maintained the Ambrosian liturgy, but in other provinces very great abuses crept into church music through the adoption of local secular melodies.

Pope Gregory I, called the Great, who reigned from 590 to 604, devoted himself to the work of reformation and improvement and restored to church song that solemnity of character which it had gradually lost. The Ambrosian chant was merged into the Gregorian chant. Pope Gregory's work appears to have been chiefly that of issuing rules as to its use and for its regulation.

The singers were free to do as they pleased, since the attempt to establish meter had been abolished.

Four steps are given as the supposed work of Pope Gregory.

First — He freed the church song from the fetters of Greek prosody.

Second — He collected the chants previously existing, added others, provided them with a system of notation, and wrote them down in a book which was afterwards called the Antiphonary of St. Gregory, which he fastened to the altar of St. Peter's church, in order that it might serve as an authoritative standard in all cases of doubt in regard to the true form of chant.

Third — He established a singing school in which he gave instruction.

Fourth — He added four new scales to the four previously existing, thus completing the tonal system of the church.

The authority for these statements is the biography of Gregory I., by John the Deacon about 872, but is not confirmed by any earlier document.

History reveals to us that it is not an uncommon thing for the product of many minds in one epoch, to be attributed to the most commanding personality in that epoch. Thus Gregory the Great appeared in the Sixth and Seventh Centuries, towering above his fellowmen and bearing honors which perhaps should have been shared with them.

Gevært, director of the Brussels Conservatory of Music, after much research, reasons that the musical system of the early church of Rome was largely derived from the secular forms of music practiced in the private and social life of the Romans in the time of the empire, and which were brought to Rome from Greece after the conquest of that country 146 B. C. Like the Latin language the Greco-Roman music entered in like manner into the Catholic Church.

Also, that the compilation and composition of the liturgic songs which tradition ascribed to St. Gregory I, is in reality the work of the Hellenic popes, at the end of the Seventh and the beginning of the Eighth Centuries.

In some respects Gevært's statements are impossible. The impossibility of verifying the exact primitive form of the oldest chants and the almost complete disappearance of the Greco-Roman melodies, which are supposed to be the antecedent or the suggestion of the early Christian tone formulas, make a positive demonstration in such a case out of the question.

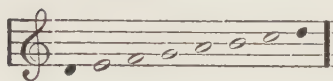
The four "plagal" modes are attributed to Pope Gregory but there is no historic basis for this tradition. They were named the Hypo-dorian, Hypo-phrygian, Hypo-lydian, and Hypo-mixo-lydian. These modes began on A, B, C, and D, or four tones below the authentic mode from which its name was derived.

Later additions to the authentic and plagal modes were the Æolian and Ionian, beginning on the A above middle C and middle C, and four tones below these the Hypo-æolian and Hypo-ionian on E and G.

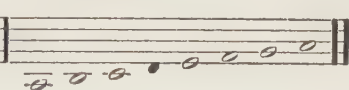
AUTHENTIC MODES.

PLAGAL MODES.

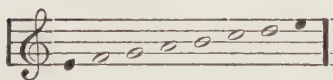
I. Dorian.



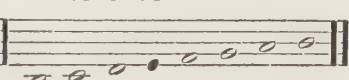
II. Hypo-dorian.



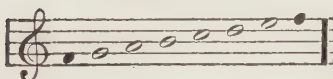
III. Phrygian.



IV. Hypo-phrygian.



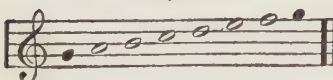
V. Lydian.



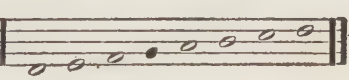
VI. Hypo-lydian.



VII. Mixo-lydian.

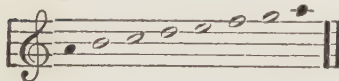


VIII. Hypo-mixo-lydian.

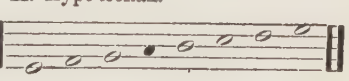


LATER ADDITIONS.

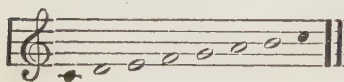
IX. Æolian.



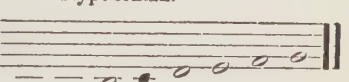
X. Hypo-æolian.



XI. Ionian.



XII. Hypo-ionian.



From the so-called Gregorian chants we have derived the church tunes Boylston, Olmutz, and Hamburg.

Many beautiful stories were connected with these early songs which reveal the love of the monks for them, and so great was the reverence with which they were regarded that more or less superstition was manifested.

According to the legend told by Gregory of Tours, a young man, an only son, had been placed in a monastery near Lake Geneva. "He became a monk and was especially skillful in chanting the liturgic service. He fell sick and died; his mother in despair came to bury him, and returned every night to weep and lament over his tomb. One night she saw St. Maurice in a dream attempting to console her, but she answered him, 'No, no; as long as I live I shall always weep for my son, my only child!' 'But,' answered the saint, 'he must not be wept for as if he were dead; he is with us, he rejoices in eternal life, and tomorrow, at Matins, in the monastery, thou shalt hear his voice among the choir of the monks; and not tomorrow only, but every day as long as thou livest.' The mother immediately arose, and waited with impatience the first sound of the bell for Matins, to hasten to the church of the monks. The precentor having intoned the response, when the monks in full choir took up the antiphon, the mother immediately recognized the voice of her child. She gave thanks to God; and every day for the rest of her life, the moment she approached the choir she heard the voice of her well-beloved son mingle in the sweet and holy melody of the liturgic chant."

A legend is told of the Middle Ages portraying a vision which came to Gregory, the Great. The Church appeared to him in the form of an angel, beautifully robed, whose mantle bore writing which revealed the whole art of music, its forms of melodies and notes. Earnestly the pope prayed to have the power to remember all that he had seen, and as he awoke a dove drew near and dictated to him the chants.

As time went on many more beautiful legends were gathered together, each adding more inspiration and awe to these early melodies.

Not before the Seventh Century do we find proof of a definite system of notation. The early melodies were written with the aid of mnemonic signs, but memory played the most important part in their preservation. There were special orders of monks whose sole business was to preserve, sing and teach these melodies.

Romanus, a monk well versed in the lore and in the knowledge of chanting, was sent from Rome into the empire of Charlemagne (803) and after being entertained by the monks of St. Gall, was persuaded to remain as teacher among them. As a result of this teaching a wonderful work in the early Middle Ages was accomplished in this Switzerland monastery. Ekkehard V said that the rulers of this convent "through their songs and melodies, as also through their teachings, filled the Church of God, not only in Germany, but in all lands from one sea to the other, with splendor and joy."

In these chants is embodied only one of the three elements of music, namely melody. Harmony and rhythm did not appear until the Eleventh and Twelfth Centuries.

For a long time the chant was looked upon with disfavor and as the product of an unenlightened age, but in the last few decades since a more thorough study has been made of the great works of older art, there has been a reawakening of sentiment in favor of the old-time chant, with true recognition of its beauty and power.

QUESTIONS

1. What was the course of music after the death of St. Ambrose?
2. Who was St. Gregory?
3. According to tradition, what service did he render the church?
4. Who is authority for these statements concerning Gregory?
5. What statement does Gevært give concerning the Catholic liturgy?
6. To whom does he attribute the compilation and composition of the liturgic songs ascribed to St. Gregory I?
7. In what respect are these statements impossible?
8. How many scales were added by St. Gregory, and what were they called?
9. Give examples of these plagal modes?
10. What later additions to the authentic and plagal modes have been made?
11. What church tunes have we derived from the so-called Gregorian chants?
12. What legends were connected with the early songs?
13. What work did the monks of St. Gall give to the world?
14. What one element of music is found in the early chant?
15. What reaction concerning the chant has appeared in many of the churches?

MUSIC IN THE MIDDLE AGES---I

Harmony Unknown During the First Thousand Years of the Christian Era — Guido's Work in Determining Pitch and Length of Notes.

During the first one thousand years or more of the Christian era harmony was unknown.

Hucbald, 840-930, author and musical director at the St. Armand monastery in Flanders, introduced part singing into the church. In one of his manuscripts he relates a divergence from the custom of unison singing, by which the voices of the choir instead of all singing the same tones, move along together separated by octaves and fifths, or else a second voice accompanies the first with a movement direct, oblique or contrary. Hucbald lays no claim to this invention, but alludes to it as something already well known. This style of singing was called organum and later diaphony, and would be represented in modern notation by notes of equal length against each other.

The transition from organum to discant (Latin *discantus*) was effected about the year 1100. The primitive discant was one note against one note; later the accompanying part was allowed to sing several notes against one note of the *cantus firmus*. Another early form consisted of notes interrupted by rests. At first only two parts were employed and these were confined to an irregular mixture of octaves, unisons, fifths, fourths, and an occasional third. The two parts employed were called the *cantus firmus* or (principal theme) and the counterpoint its melodic "running mate." Both themes were borrowed, the latter frequently being a folk-song changed to fit the melody.

As regards the words, discant may be divided into two classes; the words might be the same in both parts; or one voice would sing the text of the office of the

church, and the other the words of the secular song from which the accompanying tune was taken.

The great need now manifest was some means of determining the pitch as well as the length of notes and Guido of Arezzo, a Benedictine monk who lived in the early part of the Eleventh Century, an ardent reformer and a man of great genius, began to devise ways and means of supplying this need.

Our system of solfeggio, which was derived from the word solmisation or (sol-fa'ing) is an invention credited to Guido. This was discovered through the agency of the "Hymn to St. John the Baptist."

" Ut queant laxis,
Re sonare fibris,
Mi ra gestorum,
Fa muli tuorum,
Sol ve polluti
La bii reatum,
Sancte Johannes."

Guido observed that the melody sung to this hymn rose a degree of the scale, with the beginning of each line. It occurred to him to use the syllables—Ut, Re, Mi, Fa, Sol, La, to designate those tones of the scale, and he taught his pupils to sing these intervals by carrying their thoughts back to a familiar melody, instead of referring them to the interval on an instrument.

Every musician at this time studied Greek music and the division of their scale into tetrachords probably suggested to Guido his division into hexachords. However, Guido did not use the tetrachord as the basis of the hexachord, but invented the new major mode which became the chief mode of the future.

The tones known at this time were only the sounds represented by the monochord, i. e., the same as the white keys of our piano with B flat. The sharps and four remaining flats were not yet invented.

It was discovered that beginning on G, C, or F, the same series of four tones with one semi-tone resulted, thus each one of these could become (ut) for singing

purposes. The hexachord system consisted of seven groups of six degrees each, called hexachords.

TABLE OF HEXACHORDS

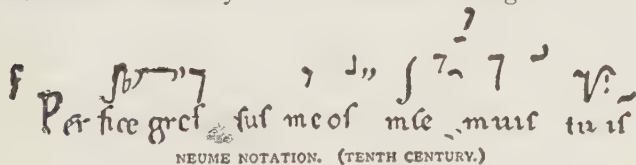
Monochord.

G	A	B	C	D	E	F	G	a	b	c	d	e	f	g	aa	bb	cc	dd	ee
Ut	re	mi	fa	sol	la	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	Ut	re	mi	fa	sol	la	.	.	.	.	.	.	.	.	.	.	.	.	.
		Ut	re	mi	fa	sol	la	.	.	.	.	.	.	.	.	.	.	.	.
			Ut	re	mi	fa	sol	la	.	.	.	.	.	.	.	.	.	.	.
				Ut	re	mi	fa	sol	la	.	.	.	.	.	.	.	.	.	.
					Ut	re	mi	fa	sol	la	.	.	.	.	.	.	.	.	.
						Ut	re	mi	fa	sol	la	.	.	.	.	.	.	.	.
							Ut	re	mi	fa	sol	la	.	.	.	.	.	.	.
								Ut	re	mi	fa	sol	la	.	.	.	.	.	.

The names Ut, Re, Mi, Fa, Sol, La were given to the tones of the hexachord. These hexachords do not join together as the octaves of our modes, but overlap each other.

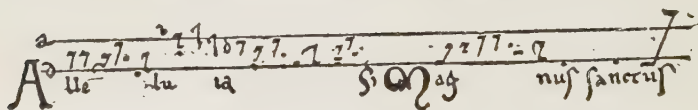
The lowest or hard hexachord began on G, the natural hexachord on C and the soft hexachord on F. This latter designation has reference to the interval succession, which is here the same as in the other hexachords. The soft B or B flat is inserted to make the half-step occur as usual between the third and fourth tones.

Great stress was laid upon the Tonic (C), Dominant (G), and Sub-Dominant (F) tones, and in course of time these letters became the so-called "clefs," meaning that "they unlock the door and give access to the knowledge of notes." Ut was changed to do, as it was much easier to sing, and the syllable si was added by Lemaire in the Seventeenth Century. Later si was changed to ti as it



conflicted with the name applied to G-sharp. Both terms are now used by good authorities.

About two centuries before Guido's time musical notation had consisted of neums—translated sign. These neums were signs or characters placed above words, supposed to indicate the rising and falling of the voice. Great care was taken to make the points and parts of the neums show the intervals, by their distance above the text, and above or below one another. This was probably done by laying parallel rulers on the parchment and the natural result was that to some one was suggested the plan of drawing or scratching a line across the page as a guide to both the scribe and reader. Without a doubt this practice suggested the origin of the staff.



NEUME NOTATION, PERIOD OF GUIDO.

At the beginning of the line the letter F was placed, thus all neums on this line indicated the tone F. The next step taken was the addition of another line above F to represent C. Later a line was drawn half way between F and C, which was given the name A. Finally a fourth line was added either above C or below F, completing the original four lined staff. Lines were added above and below the original four as they were needed.

It is not known who invented the first two lines, but the last two were invented by Guido.

The lines were at first colored. The F line was red the C yellow or green, and the third line A and the fourth were either scratched on the parchment or drawn with black ink.

In the Thirteenth Century we find a staff consisting of four red lines in the manuscript "Sumer is icumen in."

By the Fifteenth Century the four lines were of the same color, either black or red.

Besides the neums Guido sometimes used the Latin letters upon the degrees of the staff.

Mediaeval writers were so proud of Guido that they attributed the entire invention of the staff to him, although he did not claim it. His work aroused envy and malice and he was forced to leave the Monastery of Pomposa. Pope John XIX, hearing of his work, invited him to Rome, where he went and explained his system carefully. The Pope was well pleased and would have kept Guido in his service had he been able to endure the Roman climate. When Guido finally returned to Pomposa the abbot was convinced of his value and expressed great sorrow that he had listened to Guido's enemies. He was then offered the title of Bishop, but refused it.

Every one, in every age and country, who works for the improvement of art, science, religion and knowledge, incurs jealousy, suspicion, and dislike and as Guido himself says, "May be compared to the glassworker who, having invented an unbreakable glass, is rewarded with death at the hands of the hangman."

QUESTIONS

1. Who was Hucbald?
2. What fact has been gained from one of his manuscripts?
3. What was this style of singing called?
4. When was discant introduced?
5. Define discant?
6. At first to what intervals was it confined?
7. How many parts were employed?
8. Were the themes original?
9. As regards the words, into what two classes was discant divided?
10. Who was Guido?
11. Where was his birthplace and about what time did he live?
12. What word have we derived from solmisation?
13. To whom is this credited?
14. Through what agency was it discovered?
15. What system did Guido establish?
16. What names were given to the tones of the hexachord?
17. How was the scale afterwards perfected?
18. Into what did the first letters of the hexachords finally resolve?
19. Of what had musical notation consisted before Guido's time?
20. How was the origin of the staff probably suggested?
21. What was placed at the beginning of this line?
22. How were the other lines added and what were they called?
23. How were the lines at first colored?
24. To whom is the invention of the staff credited?
25. How was Guido rewarded?

MUSIC IN THE MIDDLE AGES---II

The History of Notation — The Poet Singers and the Folk-songs — Troubadours and Meistersingers — Patriotic Airs.

In the Twelfth Century the monks who were musicians, strengthened by the success of their two part discant, attempted three parts, at first with awkward results, but gradually developing into well-balanced parts. Two borrowed themes might be used together with fairly good effect, but three parts would not combine without almost complete alteration. Thus the invention of parts began, but the cantus firmus was always taken from a ritual book or a popular tune. The cantus firmus was also called the tenor, from the Latin *teneo*, to hold, and the voice taking the melody came to be known as the tenor voice.

From the Twelfth to the Fifteenth Century the progress of music continued slowly along the lines of experiment. As the number of parts increased more skill was required in weaving them together harmoniously.

Any part might appear as the leading voice for the moment, while the other voices merely took up the accompaniment. From this practice we gain the word polyphonic, i. e., many-voiced. With the advancement of polyphonic music the imperfection most keenly felt was the impossibility of indicating the duration of tones.

Late in the Twelfth Century Franco of Cologne wrote a treatise upon measured music, the first one in all the history of the art, in which musical measure is treated independently of verse and a notation given to represent it. Two kinds of measure are described by Franco, triple or perfect, and duple or imperfect. The term perfect was always applied to the number three because of its association with the Trinity.

The neums finally resolved themselves into notes and we are indebted to Franco, of Cologne for our first



knowledge of the characters used to represent values. He introduced to us the large, a note identical with the double long, the long, the breve, and semibreve. The large and long are outgrowths of the neums called the virga, while the breve and semibreve resemble the punctus.

The minim was introduced by Philip of Vitry in the Thirteenth Century, or by John de Muris in the Fourteenth. Writers are not positive as to the exact time or person. Soon after the introduction of the minim, the greater semiminim, now known as the crotchet, appeared. The lesser semiminim afterwards called the croma or fusa and in English the quaver, and the semicroma or semifusa, called in modern terms the semiquaver, followed.

The semibreve is now known as the whole note; the minim the half; the crotchet the quarter; the quaver the eighth; the semiquaver the sixteenth, and later the demi-semiquaver the thirty-second note.

Originally the notes were colored black and later red notes were intermixed with them, but the rules for their use are both confusing and contradictory. About 1370 both forms were discontinued and white notes with square or lozenge shaped heads were introduced. Occasionally a few square black notes were interspersed among the white ones, losing one-third of their value when perfect and one-fourth when imperfect.

Franco of Cologne acquainted us with rests of the same relative values as the notes he introduced and the signs used are practically identical with those of the present day.

The measure bar was not introduced until a later date and was first used to show the end of a musical phrase belonging to a line of verse.

In the writings of Franco of Paris, which dealt principally with harmonic music, we find the first instance in the theory of music where the third has been recognized as a consonance.

Marchettus of Padua, who lived near the close of the Thirteenth Century, and John de Muris of the Paris University in the early part of the Fourteenth Century, formulated a rule of harmony which remains the same today. This rule prohibited the use of parallel fifths and octaves.

As the combining of parts developed scientifically John de Muris applied the word counterpoint to be used in place of discant. The word counterpoint is derived from the Latin (*punctus contra punctum*), meaning point against point. This refers to the ancient manner of notation by pricking the paper, thus forming points which represented notes.

In the last centuries of the Middle Ages we find four classes of musicians, the bards, troubadours, minnesingers, and meistersingers; and at the same time, side by side with the minne-song and master-song, but independent of either developed the folk-songs — those songs loved by the people because they express common experiences and simple emotions of their hearts.

The bards were the ancient poet-musicians among the Gauls and Britons, who not only described but sung in verse the deeds of heroes, kings and other important events. The instrument for accompanying was the harp, or the ancient Celtic instrument the *crowth* (pronounced *crowd*) similar to the violin. These men became very powerful among the nobility; marched in the fore front of battle, inspiring to deeds of valor with their songs; and in peaceful times served as state ambassadors and heralds. The old traditions, song forms, and the words of old songs and ballads, were preserved by them; thus they influenced to a great extent the music of the nations in which they flourished. Their influence was perhaps felt longest in Wales. Here their assemblies were called

Eisteddvodau, and these contests in singing and recitation were held until the time of Queen Elizabeth. Later they were again revived.

Appearing first among the picturesque hills and valleys of Provence in Southern France we find the troubadours who gained their name from the Provencal verb *trobaire*, to find or to invent. North of the Loire river in Normandy the *trouveres* reigned. These were of the same class of singers but their name was derived from a different French verb.

From the Eleventh Century until the close of the Thirteenth the troubadours, the inventors, and their singers and players known as the minstrels or *jongleurs*, composed verses, memorized songs, perfected themselves upon instruments throughout the winter months, and in the spring began a journey which led them wherever their fancy dictated. Always sure of a welcome and of hospitable entertainment the journey lasted many months.

Not alone were the troubadours authority upon musical subjects, but upon all questions of etiquette as well. Kings proudly entered their ranks and stood shoulder to shoulder with men of humble station, eager to prove their ability as singers and poets. The troubadours were warriors, but their favorite theme was love. Out of the love song or *chanson* developed three classes — the *sere-nade*, or evening song; the *aubade*, or morning song, and the *alba*, resembling the watch song of the minnesingers. The *sirvantes*, a song full of satire, and the *tenzo*, a light contest between two or more poets, completed the division.

There were also troubadours among the ladies of Provence who sang their own poems to the music of the lute and guitar.

An exceptional troubadour of the Thirteenth Century, who not only invented songs but sang and played them as well, was Adam de la Halle. He was one of the first writers of four part songs and also wrote a little drama called "Robin and Marion."

The minnesingers selected from the members of the noble classes were the poets of the troubadour character

in Germany. Their productions were principally love songs. They were succeeded by the *meistersingers*, who were the professional musicians but of humble birth.

Song tournaments were instituted by the *meistersingers* and these were carried on with great pride. Examinations were conducted for admission into the guild, the subjects under consideration including diction, grammar, rhyme, meter, and melody. A silver chain and a badge representing King David playing upon a harp were given to each successful applicant.

German musical art received a great impetus from the *meistersingers*. Foremost among this class was Hans Sachs, to whom over four thousand poems are ascribed.

Some one has said, "Folk-song is the wild brier-rose of music springing up by the wayside of art, seldom can we ascertain who planted it, and rarely can we tell how it grew into its final shape." Very few of the folk-songs were the product of one mind. These melodies were born of emotion springing from either love, religion or patriotism. A man might spontaneously conceive a melody to give vent to his feelings, others would repeat it with additions and improvements until a perfect melody would be evolved, a melody that spoke to the hearts of the people.

As a rule these were only melodies, in some cases harmonic parts were added, but the best of these melodies are so rich that they require no harmonies. They are valued today more highly than ever, both for their intrinsic beauty and as themes for composers with national tendencies.

The earliest traces of folk-songs are found in the "Mourning Song of Jeremiah", "David's Lament Over Absalom", "Solomon's Wedding Song," and the pastoral, "The Lord is My Shepherd, I Shall Not Want." These are the folk-songs of old Palestine.

The "*Marseillaise*," in its battle cry for freedom, inspired the soldiers of the French Revolution with a dauntless courage.

The folk-music of Germany may be classed under the sentimental as the "Lorelei," the patriotic as the "Wacht am Rhein," and the Bacchanalian or Student songs.

Striving, aspiring England reveals her characteristic energy in "God Save the King," and "He's a Jolly Good Fellow," while peaceful Scotland, content with simple duties of life, gives us melodies of richness and pathos as "Annie Laurie", "Auld Lang Syne," and "Comin' Thru the Rye."

America can not boast of many songs which reveal the true life and character of her people. The nearest approach to the folk-songs in America are "Dixie Land," "Massa's in the Cold Ground", "Old Folks at Home," and "Old Black Joe."

The "Old Plantation Life" in the South has been as yet the only phase of existence in America portraying enough of romance and sacrifice to create the spirit of real song.

QUESTIONS

1. In what century was three part discant attempted?
2. Define the term polyphonic.
3. With the advancement of polyphonic music, what imperfection was most keenly felt?
4. In what respect is Franco of Cologne celebrated in the History of Music?
5. What two kinds of measure does he describe?
6. Into what did the neums resolve?
7. What nine notes were introduced?
8. What changes occurred in the color of notes?
9. What rests were employed?
10. When was the measure bar introduced?
11. With what have the writings of Franco of Paris to do?
12. What rule of harmony was formulated by Padua and Muris?
13. Who first applied the word counterpoint to be used in place of discant?
14. What four classes of musicians appeared late in the Middle Ages.
15. What songs developed at this time?
16. Who were the bards?
17. What instruments were used by them?
18. Where were the troubadours first found?
19. How long did they flourish?
20. Name three heads and sub-heads growing out of their love songs.
21. Who was Adam de la Halle?
22. Describe the minnesingers and meistersingers.
23. What man was foremost among the meistersingers?
24. Describe the origin and development of the folk-song.
25. Name folk-songs of Palestine, France, Germany, England, Scotland, America.

THE AGE OF THE NETHERLANDERS

While the Noblemen Were in the Holy Land, Composers From the Well-to-Do Middle Classes in Holland and Belgium Were for More Than a Hundred Years the Leaders in the Musical World.

History traces three distinct steps resulting in the development of art, known as the "Age of the Netherlands." The nobility of Flanders being absent in the Holy Land, the management of affairs at home naturally drifted into the strongest hands and these proved to be the merchants. The change in social element, the wealth of the merchants, and strong public spirit affected the environment of Flanders and the uplift in thought found expression in music. This great movement had its origin in Flanders, and composers from Holland and Belgium took the most important part and were the principal leaders in the musical world for more than one hundred and fifty years, thereby linking inseparably the name Netherlands with this school of composers.

What a heritage had these men as compared with those who before them had striven to further art — a system of notation, the beginning of harmony, and counterpoint. Crude as these first implements may seem to us, they served as a medium of expression for the Netherlands, who apprehended but imperfectly the essential elements of a beautiful work of art. Throughout this period the perception of art steadily grew with the development of polyphony.

The first great Netherland composer was Guillaume Dufay. "Until the last few years," says Grove's Dictionary of Music and Musicians, "the personal identity of the great leader of the first Flemish school was surrounded by doubts and the statement of Baini that Dufay sang in the Papal choir from 1380 to 1432 has misled many writers." According to Grove and other good

authorities he was born in Hainault, Belgium, in 1400 and died in Cambria in 1474. Many changes in notation were made by him and according to Adam of Fulda he invented the white or open notes. Almost every manuscript of this epoch and of the preceding century presents the notes filled in, as the so-called "black notes" of Franco of Cologne.

Libraries in Rome, Trieste, and Bologna contain works of Dufay, including masses, motets, French chansons, and church music. The libraries at Brussels, Paris, Cambria, and Munich have in their collections many of his manuscripts.

In writing masses founded upon melodies associated with the songs of the people, Dufay produced a combination which gave to church music a definite rhythm which the popular songs of the time only could supply. Dufay's compositions are not melodic, neither do they express any degree of emotion, but they show marked advancement over his predecessors in his treatment of harmony and progressions.

The canon form is found in his writings and it was during the early part of this century that canon received its name. The term first referred to rules governing its performance but gradually came to mean the device itself. Canon is a form of strict imitation in which a melody is accompanied by an exact repetition of itself at the interval of an octave, fourth, fifth, and other intervals, the imitative melody beginning some stated time after the original. In Italy canon was written only in two parts, but the French and English wrote in four parts. Dufay's writings were usually four-voiced; occasionally he employed three and five voices.

John of Dunstable, who died in 1453, the great contrapuntal writer of England stands as a contemporary of the French and Netherland writers. His music excelled in beauty and sweetness, but lacked adaptability to the sentiment of the words. He possessed the ability to follow out a given plan, introducing variety and still bring about a pleasing conclusion. This was far in advance as compared with the aimless wanderings of the earlier

composers. While not belonging to the Netherlanders, Dunstable's good qualities were reflected in their writings and figured largely in their advancement.

The leader of the second Flemish school was Johannes Okegheim, 1430-1513, a native of East Flanders, who has been styled "the Sebastian Bach of the Fifteenth Century." Continuing the development of canonic imitation, Okegheim attained great skill and perfected more fully the canon form. It is said that Johann Sebastian Bach, who was a perfect contrapuntal writer, merely employed Okegheim's style of canon.

Augmentation and diminution were mastered by this leader of the second Flemish school. By diminution in canon the passage repeated was written in notes of smaller value than those in which it originally appeared. Augmentation was the opposite of diminution and by its use the notes of the repetition were of greater value than those of the original. The written notes were not changed, as in modern writing, to indicate the alteration in value, but this was indicated by the words *crescit* or *decrescit*.

Another form of writing was styled inversion. In this the intervals of the original appeared inverted in the repetition, an ascending passage becoming a descending one, etc.

Johannes Tinctoris, a writer of the second period of the Netherlands, is supposed to have published the first dictionary of music. The book is without date but is believed to have been printed about 1475 or 1476.

A pupil of Okegheim's, Josquin des Pres, was the life and soul of the third Flemish school. He was born in Conde, Hennegau, about 1450 and died at his birthplace in 1521. For years Germany, France, and Italy contended for the honor of being his birthplace. It was while Des Pres was fitting himself for the position of singer in the Papal chapel at Rome that he became a pupil of Okegheim's.

The people of Rome were very enthusiastic over his learning and genius and he was regarded as the model for all Europe. It has been said, "Other composers make

their music where their notes take them, but Josquin takes his music where he wills." Throughout his music is found the attempt to please the ear and the understanding. Des Pres was the teacher of Jacques Arcadelt, Adrian Willaert, Claude Goudimel and Mouton.

Adrian Willaert, a Netherlander, was the founder of the Sixteenth Century Venetian school. From 1527 to 1563 he was chapel master at St. Mark's. He first divided the choir and produced novel effects by means of antiphonal singing. The construction of the church which contained two music galleries opposite each other, each with its organ, suggested this plan of singing.

Ciprian de Rore, Claudio Merulo, and the two Gabrieli were Willaert's successors at St. Mark's. Andrea and Giovanni Gabrieli added a third choir and the alternate choir singing, combination of parts and the ingenious manner of massing the voices produced marvelous results. Winterfield, a historian of this epoch, gives us this description of the performance of a twelve-part psalm by G. Gabrieli: "Three choruses, one of deep voices, one of higher, and the third consisting of the four usual parts, are separated from each other. Like a tender, fervent prayer begins the song in the deeper chorus, 'God be merciful unto us and bless us.' Then the middle choir continues with similar expression, 'And cause His face to shine upon us.' The higher chorus strikes in with the words, 'That Thy way may be known upon earth.' In full voice the strain now resounds from all three choirs, 'Thy saving health among all nations.' The words, 'Thy saving health,' are given with especial earnestness, and it is to be noticed that this utterance comes not from all the choirs together, nor from a single one entire, but from selected voices from each choir in full-toned, interwoven parts. We shall not attempt to describe how energetic and fiery the song, 'Let all the people praise Thee, O God,' pours forth from the choirs in alternation; how tastefully the master proclaims the words! Let the nations be glad and sing for joy,' through change of measure and limitation to selected voices from all the choirs; how, the words, 'And God shall bless us,'

are uttered in solemn masses of choral song. Language could give but a feeble suggestion of the magnificence of this music."

Before we leave the ranks of the Netherland school a composer of the foremost rank demands our attention, Orlando Lassus (original Flemish Roland de Lattre, Italianized Orlando di Lasso) who lived from 1520 to 1594 and whose greatest field of labor was in Munich. He gave proof of his superior musical ability at seven years of age and was admitted as chorister in the church of St. Nicholas in Mons at the age of eight.

A story is told which accounts for his adopting a different name. His father at one time had been suspicioned as a counterfeiter and being found guilty, was forced to walk three times around the public scaffold with the spurious money made into a collar and worn about his neck. This so mortified the youth that he changed his name to Lassus, and a little later went to Italy. His compositions reached the number 2,337, of which 765 are secular. His motets are more favorably regarded than his masses; in the former he reaches a height of expression which might almost be called dramatic. The use of chromatics is especially pronounced in his madrigals and choral songs. In fact, he was at home in all kinds of compositions. The Penitential Psalms of David is his greatest work and this was written at the command of King Charles IX., after the massacre of St. Bartholomew's eve.

A contemporary of Orlando Lassus was Giovanni Pierluigi, called Palestrina, from the place of his birth, Palestrina, Rome. He was born about 1526 and died in 1594. Nearly his entire life was spent as director of music at Rome in the service of the popes. Palestrina, with Vittoria, Marenzio, the Anerios, and the Naninis, compose the "Roman school" or the "Palestrina school." These contemporary writers possessed a style similar to that of Palestrina, but their conception of art was not so broad.

Palestrina has been called the "savior of church music" owing to a myth which for many years has been

regarded as an historic fact. The story goes that the Council of Trent (1545-1563) was planning to abolish the chorus music of the church and allow only the plain chant to be used. This judgment was suspended until Palestrina could produce a work free from any objectionable features. The Mass of Pope Marcellus was performed before a commission of cardinals and its beauty and refinement so impressed the judges that the dreaded step was not taken and Palestrina's work was pronounced the most perfect model of artistic music. This pretty legend resolves itself into the fact that the Council of Trent simply recommended to the bishop that they exclude from all churches "all musical compositions in which anything impure or lascivious is mingled." They did not explain what was meant by "impure" and "lascivious." The commission of cardinals were authority only over some minor questions of discipline in the Papal choir and it is even doubted if the mass in question was sung before them, if so, its composition took place a number of years earlier.

Certain abuses had crept into the church music of this period, which needed correction. In taking the themes for the cantus firmus from secular songs sometimes the first words of the song were used at the beginning as in the mass of "The Armed Man," and "Adieu, My Love," mass, etc. The intent was not profane, and the impression was not sacrilegious, but from the standpoint of propriety it was surely objectionable.

Historians do tell us that at this time Palestrina was the means of bringing about a gradual change in the ideals of church music. Although this conception of the story seems to take away the halo which has always surrounded Palestrina and the Pope Marcellus Mass it has in no way dimmed the glory of either.

Many works have been written by Palestrina but none have excelled this mass, and of the Netherland school Des Pres, Orlando Lassus, Goudimel, and others have produced music its equal almost in every way.

In one particular did Palestrina rise above the science of the Netherlanders, and that was in his natural Italian

conception of melody writing, with which gift all the sons of Italy are especially endowed.

Orlando Lassus and Palestrina were contemporaries who, throughout their lives, were pursuing almost the same musical ideals. Lassus was given time for work and study, while the liturgic duties of Palestrina claimed much of his attention. The spirit of the liturgic chant speaks from the music of Palestrina while Lassus reveals the native flavor of the folk-song. Lassus was a man gifted with temper; Palestrina, a quiet devout man of the cloister, and his music breathed of a height of ecstasy which Lassus was not able to approach. The passing of these men was in the same year, 1594, and with them the great Middle Age period of contrapuntal writers closes.

QUESTIONS

1. What three things directly caused the development of the Netherland school?
2. Where did this movement have its origin?
3. Give name, date of birth, and death of the leader of the first Flemish school?
4. What invention is credited to Dufay?
5. What form is found in his writings?
6. Define canon.
7. Name an English contemporary of Dufay's.
8. Name and give dates connected with the leader of the second Flemish school.
9. Name and define the musical forms mastered by Okegheim.
10. What writer of this period is supposed to have published the first dictionary of music?
11. What pupil of Okegheim's was the life of the third Flemish school?
12. How was he regarded in Europe?
13. Who were Des Pres' pupils?
14. What was Adrian Willaert's nationality?
15. Of what great school was he the founder?
16. What novel method of antiphonal singing did Willaert introduce?
17. Who succeeded him at St. Mark's?
18. How did they further the work begun by him?
19. Who was the last great Netherland writer?
20. How many compositions were written by Lassus?
21. What does his music include?
22. With what contemporary of Lassus have we to deal?
23. What musicians compose the "Roman school"?
24. What has Palestrina been styled?
25. Give the story of the Pope Marcellus' Mass?
26. What facts prove the story a legend?
27. What abuses had crept into church music?
28. In what particular does Palestrina's compositions excel all others?
29. Compare Lassus and Palestrina.

THE MUSIC OF GERMANY

A Country Where Music Has a Leading Part in Family and Social Life — Minnesingers and Meistersingers. Bach and Passion Music — The Four Greatest Choruses.

The words Germany and music are inseparable. In speaking of Germany one immediately thinks of music, and when the latter term presents itself the name Germany at once is suggested as the most musical country in the world.

The climate of Germany is temperate and this climatic condition is reflected in the character of the people. In the matter of legends and folk-lore the country is well supplied, and these have been woven into songs and stories with which we are all familiar. In their martial and patriotic songs a warlike nation is depicted. Their early religious songs and chorals show the influence of the Roman Catholic church and the Reformation. The rollicking student songs and drinking songs form an interesting part in their musical record. It is even thought by some writers that the sections using wine as a drink produced more sparkling drinking songs than the beer drinking sections.

The German is a pleasure-seeker, but a high-minded sincerity tempers his recreation.

Music plays an important part in the family life. Perhaps Sunday morning or one evening in the week is devoted to music and the family and invited friends play and sing for each other or join together in singing. This may be the reason that a remarkable degree of proficiency in music is manifested by every one. This may also be the key to much of the admirable home affection found.

Music furnishes a part in the gymnasium, public schools and universities. A certain part of every man's life must be spent in military service and here much of his work is performed with the aid of good music. This

cultivates the ear, rhythm, order and exactness. It relieves the monotony of his labor and helps to keep alive his spirits.

The oldest known song of Germany, "Herman slog Larmen," dates back to 800 A. D.

The feasts and dances employed music, the instruments used for accompanying being the lute or harp for singing and the fiddle with two or four strings, the harp, and the rota, a sort of guitar, for dancing. Other instruments in early use were the trumpet, flute, dudel-sack or bagpipe, the horn, drum and trombone.

The folk-songs of Germany are simply songs of the heart and stories of every day life. The "Wanderlied" drinking songs and love songs are good examples of this style.

In the later German tunes evidences of two and three-part harmony are found. Southern Germany employed the major scale, while in the northern part the minor scale was used.

With the appearance of the minnesingers a great change took place in the social position of the women of Germany. Up to this time they had been little less than slaves. The songs of the minne or love singers were founded upon the folk-song and expressed reverence and remembrance. The words and music were written by these singers who were drawn from the knightly class.

In the Fourteenth Century the work of music passed into the hands of the common people who were called the meistersingers, the most famous being Hans Sachs. To these singers is traced the seriousness with which music has since been carried on in Germany. While the meistersingers were trying to combine music and poetry, the people of Italy and the Netherlands were at work upon music alone.

With Luther and the Reformation, congregational singing was again revived and four-part chorals written for service in the church. After the death of Luther, Italian composers strongly influenced German music.

At the beginning of the Seventeenth Century three forms of music existed in Germany: the choral, the motet

and organ music. The Italian style brought out new principles, and in the attempt to settle the dispute as to which style should be followed, the passion-music and the cantata were the outcome.

The passion-music similar to the cantata and oratorio depicts the suffering and death of Christ. It originated in the service of the early church in the Fourth Century. After the Sixteenth Century it resembled the oratorio. Passion music is confined to one subject and contains a strong spiritual element expressed in hymns of praise and choral songs. The "Passion" had its first musical setting with Johann Walther in 1530, followed by Heinrich Schutz in the Seventeenth Century. The passion-music of J. S. Bach, 1685-1750, has never been surpassed.

The cantata is a form of vocal composition consisting of recitatives, solos and choruses. It resembles the oratorio but is less dramatic and more narrative, given without scenic effects. Its highest development is reached in the sacred cantata.

The first effort in German opera was made by John Theile in "Adam and Eve," brought out at Hamburg in 1678. The first composer, whose subject, text and music were thoroughly national, was Reinhard Keiser with his opera "Irene."

The German composers of the Eighteenth Century represent the greatest masters of music. Bach, Handel, Haydn, Mozart, and Beethoven.

Johann Sebastian Bach, 1685-1750, is the greatest representative of a wonderful family of musicians. At the age of ten he was left an orphan, being cared for by an older brother. The child's progress in music was so wonderful that the brother Christoph, through jealousy, kept from the lad a book of organ music which he longed to study. Finally he copied it at night by moonlight, the work taking six months to accomplish. When discovered by his brother, the manuscript was destroyed. It is believed this strain caused the blindness which came to him later in life.

Bach excelled as an organist and as a composer for the organ, performed well on stringed instruments and composed for the orchestra. His is such a mass of compositions that only a few can be mentioned. The Passion Music, the Mass in B minor, three hundred cantatas, oratorios for Christmas, Ascension, and Easter. For piano: The Well Tempered Clavichord, French Suites, English Suites and preludes, sonatas, and inventions. For the organ: Art of Fugue, an enormous number of preludes, fantasias, toccatas, fugues, and chorals. Sonatas for violin and violoncello, concertos, motets, secular cantatas, solos and trios for different instruments. Besides the Art of Fugue and other compositions for the organ, the Well Tempered Clavichord, the Passion Music, and his High Mass in B minor are the three most important works.

Apthorp has said of Bach: "In a word Johann Sebastian Bach is the great source and fountain-head from whom well nigh all that is best and most enduring in modern music has been derived."

Handel's fame rests chiefly upon the oratorios, "Saul", "The Messiah", "Samson", "Israel in Egypt" and "Judas Maccabeus."

The string quartet, the sonata form and symphony belong to Francis Joseph Haydn. C. P. E. Bach brought out a medium between the strict forms employed by his father and those of Haydn, less severe in style.

Ludwig von Beethoven excelled in the handling of instrumental forms. He was at his best in symphonies and masses. The Hallelujah Chorus from his oratorio, "The Mount of Olives," is one of the four greatest choruses ever written. The other three comprising the Hallelujah Chorus from Handel's "Messiah," The Heavens Are Telling from Haydn's "Creation"; and Thanks be to God from Mendelssohn's "Elijah", all the product of men born in Germany.

One opera, "Fidelio," a great collection of symphonies, sonatas, string quartets, masses, concertos, piano pieces, trios, and songs make up Beethoven's list of compositions.

After Keiser the truest German operas appeared in Spohr's "Jessonda" and Weber's "Euryanthe."

Composers of the Nineteenth Century included Marschner, who wrote "Hans Heiling" and "Der Tempel und die Jüdin"; Kreutzer, the writer of "Das Nachtlager in Granada"; and Lortzing, known by the "Czar und Zimmermann."

The greatest of all opera writers, Richard Wagner, composed both words and music. His name stands for the "Renaissance" in the realm of opera.

At the present time we find the names of Goldmark, Humperdinck, Kienzl, Kistler, Schillings, Siegfried, Wagner, D'Albert, Brull, Bungert, and Richard Strauss producing works of merit.

Apart from opera, Mendelssohn, Schubert, and Schumann stand for greatness in oratorios, songs, chamber music, piano compositions, and symphonies.

The development of the orchestra is directly traceable to the Germans.

Solo work with piano accompaniment is another feature of German influence.

Raff and Brahms have broadened the symphonic form.

The conductors, pianists, violinists and singers who belong to this great German school number so many that it is impossible to treat them separately.

QUESTIONS

1. Show in what respects Germany is a musical country?
2. The oldest known song bears what date?
3. What instruments were employed for singing and dancing?
4. What great work did the minnesingers accomplish?
5. Into whose hands did music fall in the Fourteenth Century?
6. What change was wrought by Luther and the Reformation?
7. What forms existed in the Sixteenth Century?
8. What forms followed?
9. Describe the passion-music and the cantata?
10. Who attempted the first German opera?
11. Name the greatest composers of the Eighteenth Century.
12. Name the greatest works of J. S. Bach.
13. Upon what does Handel's fame rest?
14. What originated with Haydn?
15. Name the four greatest choruses and their composers.
16. In what style did Beethoven excel?
17. Name principal opera composers from Keiser to the present time.
18. What styles are represented by Mendelssohn, Schubert, and Schumann?
19. Name five other prominent facts concerning the music of Germany.

MUSIC IN FRANCE

Recent Discoveries of Old Folk Songs — Influence of the Church From the Eleventh to the Fourteenth Centuries — Lully and the Golden Age of Opera.

The popular assertion that "Music is the language of the emotions," may well be applied to the French people, for throughout their compositions the thought of gaiety, display, and the utmost brilliancy of expression is evidenced. This power of conceiving and divining the beautiful is to them a God-given gift, and in no other nation do we find this natural aesthetic sense the predominating characteristic.

The folk-songs of a nation have furnished the foundation for the musical development of its composers. These songs in themselves are of comparatively small value, and no nation is considered musical because of them alone. All the older peoples have folk-songs, even the North American Indians have several thousand, yet they are not considered musical. It is only under the skill of the master's thought that the folk-song is developed and becomes a work of art. The German Volk-lied, the English folk-song, the songs of the Scandinavians, the Slavs, and the Hungarians have been investigated and today are living in the rhapsodies of Liszt, and the works of Schubert, Haydn, Joachim, and Brahms.

Very little has been known of the French folk-songs until within the last few years, but now through careful investigation many of these art productions which have been traditionally transmitted for more than five centuries, have been saved from oblivion. Writers are quite positive that these French songs have been in existence since the Fifteenth Century, but certain signs seem to indicate that they were known at least two centuries before. A partial collection of these songs was made from 1895 to about 1900 by Julien Tiersot. Some were gained from an old lady who lived in one of the most

remote valleys of the High Alps, who, at one time, had been the best singer in the country. Another who added to Tiersot's collection was a man who had seen Napoleon on his way from the Island of Elba to Paris. None too soon were these treasures gained, for the following year neither singer remained among the living.

A class of poet-musicians in Provence and Normandy, who gained their first inspiration from the folk-songs, were the troubadours and trouveres. Many different song forms originated with these poets and composers. These included the verse, chanson, or little song, the sonnet, the pastorelle, the aubade, an open-air morning concert, the serenade, an evening song, the ballad and romance. There was no such thing as property in a ballad for, like the folk-song, only one line at a time originated, each being the work of a different individual. An exceptional troubadour of the Thirteenth Century, who not only invented songs but sang and played them as well, was Adam de la Halle. He was one of the first writers of four-part songs and also wrote a drama entitled "Robin et Marion."

In tracing the historical facts in connection with France, we find what led to the development of musical art in that country. Charlemagne, interested in music, caused the supposed Gregorian chant to be used in the churches and schools over which he had authority. The connection between France and the Roman church grew closer until, under Philip the Fair, the state dominated. In the Twelfth Century the University of Paris became the center of study in Europe. As a result the cultivation of Roman Catholic church music flourished in Paris, and about 1100 A. D., a distinct school of French composers developed. This school flourished until 1370, and no less than five hundred composers belonged to it.

The history of music from the Eleventh to the Fourteenth Century is that of the slow mastery of the art of pure vocal counterpoint. The name counterpoint took the place of the term discant in the Thirteenth Century, and arose from the ancient system of using points instead of notes. Counterpoint means point against point or note

against note. Double counterpoint or the double use of a counterpoint by inversion was generally known in the French school as early as the Thirteenth Century, but an example in the works of Perotin, one of the first French writers, shows that at least some of the composers understood it much earlier. These works portray great merit, for, whereas in the Gregorian chants one might search for evidences of artistic design, in the French contrapuntal writings, almost every measure possesses its own distinctive beauty.

The French writers had no part in the classical period, but were largely romanticists. Liszt did so much writing for the French salon that he influenced their young writers, D'Indy and Saint Saens, but the great work of the romantic period was furthered by writers outside of France.

The ballet, a semi-dramatic form of entertainment, was greatly in favor at the French court before the invention of Italian opera. This consisted of processions, tableaux and dances, founded upon Grecian mythology, or some allegorical idea, given with gorgeous costumes and scenery. The dialogues were interspersed with both vocal and instrumental music.

French opera, which made its appearance about the middle of the Seventeenth Century, grew out of the ballet. From the first the opera showed strength and developed the dramatic qualities which have characterized it through all its history. The earliest attempt at a genuine opera in French so far as known was "Akebar, King of Mogol," by the Abbe Mailly, produced in 1646. The first successful opera was "Pastorale," written by Perrin, the French poet, and set to music by Robert Cambert. "Pomone", "Ariana", "Adonis," and other operas followed, all of which were well received. In 1668 a patent for the performance of opera was obtained from Louis XIV. by Perrin.

Then there appeared upon the scene a poor Italian youth, Jean Baptiste Lully, who, gaining the King's favor, succeeded in becoming master of the whole domain of opera in France. With Lully began the golden age

of French opera, and not until a whole century after his death did his works disappear. Sincerity of purpose, the fitting of the music to the text, and increasing the value of the chorus, were the three great steps toward better operatic works taken by Lully. Nothing was done to broaden the work begun by him until the master, Jean Phillips Rameau, appeared. His mastery of harmony made his power of expression much broader and more musical than his predecessor. He insisted upon giving each instrument a special part and improved the character of choral writing.

Many who lived in France were foreigners, but have strongly influenced French writings, notably, Lully and Cherubini, Italians; Gossec, a Belgian, whose first symphony was written five years before those of Haydn; Gluck, Meyerbeer, and Offenbach, who were Germans, and Liszt, a Hungarian, the founder of the modern school of piano playing.

The Eighteenth Century included Gretry, Lesueur, Cherubini, and Mehul. Lesueur was a teacher of ability, numbering such men as Berlioz, Gounod, and Ambrose Thomas among his pupils.

In the Nineteenth Century Boieldieu, Auber, and Hérold were closely associated. Boieldieu is known by "The Caliph of Bagdad", "Jean de Paris" and "La dame Blanche"; Auber by "La Maçon", "La Siren", "Masaniello", "Crown of Diamonds," and "La part du Diable." Hérold's best operas are "The Two Clerks," "Marie," and "Zampa." The reputation of Halevy rests upon "La Juive." Gounod and Bizet were among his many celebrated pupils. Adolph Adam and Hector Berlioz were the last of the early school of French composers.

The modern French school followed at a somewhat later date with Thomas, David and Offenbach. Charles Gounod, a prominent composer, wrote the opera "Faust." Of his sacred writings the most noteworthy are the "Messe Solennelle", "Gallia," the "St. Cecelia Mass," and "The Redemption." Bizet is equally admired as the composer of "Carmen." The early death of this

highly gifted composer and pianist cut short a most promising career.

Massenet, Chabrier, Bruneau, and Charpentier are writers of true French opera. Debussy is spoken of as an impressionist. There is a sense of mystery throughout his work which leads one to question, "Is it natural? Is it satisfactory?"

Cæsar Franck was a man, modest by nature, one who worked in silence and let others seek him. His writings embrace almost every style of composition, but his symphonies are considered finest. His "Beatitudes," a sacred work, is a masterpiece.

Camille Saint Saens, a disciple of Berlioz, was also influenced by the great German, Wagner. His four symphonic poems are the best and most sane specimens of that class of music. His opera, "Samson and Delilah," is frequently given in England and America in oratorio style. His fame rests on the concert stage as pianist and organist. He is great as an improviser. At a party so deeply did he become interested in improvising, that he finally awoke to the fact that all the guests had departed.

Paul Lacombe, cleverest of French composers, was born in 1838, and now lives in Paris. He holds a high position in the musical world because of his instrumental compositions. His best works are his orchestral and chamber-music. "La Fera," a suite in Spanish style, is one of his best known compositions.

Dubois, D'Indy and Faure have won honors in the orchestral field. The French school of organ playing now leads the world. Among the most prominent we find the names of Guilmant, Dubois, Widor, Gigout, Boellmann, Ropartz and Pierne. In violin playing, Kreutzer, Rode, Dancla, Baillot, Beriot, Vieuxtemps, Sauret, and Ysaye. The pianists, Kalkbrenner, Ravina, Saint Saens, Brassin, Ritter, Duvernay, Pugno, Chaminate, and the singers, Nourrit, Roger, Mme. Carvalho, Plancon, and Mme. Calve. The symphonic-poem has been cultivated. Rhapsodies on foreign airs are being produced, and great numbers of overtures based on subjects from history, poetry and fiction, have been written.

The French writers of today are not following the lines laid down by their predecessors, but are favoring an entirely new harmonic system which, if adhered to, will eventually bring about a complete change in the music of their country.

QUESTIONS

1. What is the principal characteristic of French music?
2. What of their folk-songs?
3. What song forms originated with the troubadours?
4. Define the ballad.
5. Name historical facts aiding in the development of French music.
6. What is the history of music from the Eleventh to the Fourteenth Century?
7. What was the ballet?
8. When did French opera appear?
9. Describe first steps in growth of opera.
10. With whom did opera gain a strong footing?
11. What foreign composers have been identified with French opera?
12. What composers did the Eighteenth Century include?
13. Who were the masters of the following century?
14. Name writers of the modern school.
15. For what is Gounod celebrated?
16. What opera did Bizet write?
17. What writers have gained prominence in the orchestral field?
18. What can you say of the French school of organ playing?
19. Name violin and piano artists and composers.
20. Give names of famous singers.
21. What different subjects in music have been commanding attention?
22. Give important fact concerning the modern composers?

MUSIC OF THE MAGYARS

Three Distinct Elements in Hungarian Compositions,
the Plaintive, the Nomadic, and the Heroic-Patri-
otic — Origin of the Rakoczy March.

When the location of a country is known, something of its climatic condition, the fertility of its soil, and its attitude toward hostile and peaceful lands, we have a knowledge which will aid us in determining some of the characteristics of its people.

The Magyars originally inhabited Finland and were of the Finno-Ugrian race, the word Finno referring to Finland, and Ugrian the name of a Finnish tribe.

Finland, in the northwestern part of Russia, is, as its Finnish name Suomema suggests, a region of lakes; the soil poor and stony; an especially severe climate; the winter lasting seven months in the south of the province, and in the north, from December until the middle of January, no light of the sun whatever; few rivers and those not navigable; the districts along the coast having the greatest population and here only an average of twelve people to the square mile. There was no environment here favorable to the rapid advancement of this people. Finland's borders were too narrow and the work of her people was great, so in the beginning of the Ninth Century, out over the Carpathian mountains, into the great region of the Danube, they forced their way, driving before them the Slavs, who had previously occupied that country. At last they settled in Turkey, becoming subject to that people. In the same century they invaded Hungary and settled there, establishing their language now known as the Hungarian, or native tongue of that country. At first they were the terror of Europe, but when Christianized, became the bulwark of Europe against the Ottoman Turks.

Now that the Magyars were a changed people, music and poetry began to develop and as a result we find three distinct elements in Hungarian music.

First — The sad and wailful as in their songs.

Second — The nomadic, wild and untamed, as in their dances and Gypsy music.

Third — The heroic-patriotic element, as in their marches and martial music.

The sad and wailful element in the Magyar music may be accounted for from the fact that Hungarian music has a scale of its own, with an augmented fourth, and this serves to intensify its melancholy. All of the slow movements appearing in their works as introductions and interludes are folk-songs. The Hungarians gathered many of these wild flowers of music, adding here a little and there a little, until their country was filled with the choicest blossoms. Today they are still living and growing more beautiful in the works of Liszt, Joachim, Haydn, Brahms, and many others.

The Hungarian possesses an excitable temperament and sensitive organization; naturally he is keenly susceptible to the cultivation of melody and rhythm, and from this fact has sprung his wealth of national poetry and song. But the Hungarian's rare love for his own music, excluding all foreign influences, has hindered its progress, and a long period of stagnation in the immature stage of mere national music has been the result.

The strongly individual character found in Hungarian music is due to peculiarities of melody and rhythm and the abrupt transition from a deep melancholy to a wild merriment, with the unexpected modulation which always accompanies, produces an exquisite effect. Alternate changes of extreme in tempo are in most cases brought to a close by a characteristic phrase, mostly in a slow retarding tempo, but sometimes in a quick tempo without retardation. A great variety of accents, and unequal length of the lines gives richness to the musical rhythm. Syncopation and the shortening of the first note is common. The Hungarian czardas are especially

noted for this characteristic, although it is not the same as found in the two-step and negro melody of our country. The syncopation of Hungarian music is majestic, while that of the two-step and negro melody is without definite strength.

The czardas, the national dance of Hungary, consists of a number of movements, one of which, called the *frischka*, is very rapid and accompanied by rapidity of movement on the part of the dancer; the others are slower and measured, consisting possibly of the Magyar folk-songs, and are called *lassu*.

The Hungarian overtures are mainly a combination of the folk-song and the *czarda*. The Hunyadi Laszlo overture derived its name from Janos Hunyadi, the national hero of Hungary, who averted the attack of the Turks when they attempted to gain possession of the Danube valley, and Magyar Laszlo, a distinguished Hungarian traveler.

The last of the three divisions embraces the heroic patriotic spirit found in their marches and martial music. The national march was named in honor of Francis Rakoczy II., and has played a similar role in the history of Hungary, to that played in the history of France by the *Marseillaise*, the anthem of the French revolution. Many beautiful legends have been associated with this celebrated march, all of which circle about the name of the Hungarian revolutionist. When Rakoczy was in Turkey, a beautiful Gypsy girl, Czinka Tanna, saw him and immediately formed a great affection for him. Daily she went to his window and delighted his ear and touched his heart with this melody, which has become immortal, or following his army she played her violin, the Hungarian national instrument, to encourage his troops. The roads were rough, and the dangers great, but undaunted, this dark-eyed Gypsy maiden followed in the footsteps of Rakoczy and his soldiers. The melody played by this marvelous violinist attracted attention, and other Gypsies, hearing the march, quickly learned it, and soon it was played throughout Hungary. Liszt arranged the music (notes) for the piano and introduced it on a con-

cert tour throughout the principal cities of Europe, otherwise the melody might have remained unknown. It is an acknowledged fact that to Liszt is due the credit of making known to the world the beauties of Hungarian music. He collected a number of the Magyar melodies, as played by the Gypsies, and used them as themes for his Hungarian rhapsodies. Schubert copied many of them and embodied them in his works.

Erkel, 1810-1860, was the founder of the national opera and the author of the national hymn, "God Save the Magyar." Mosonyi, 1848-1870, Albranyi and Bartay are Hungarian composers who show a decidedly national style. Among the virtuosi and conductors are Joachim, Remenyi, Richter, and Seidl.

When we listen to Hungarian music, the plaintive folk-songs, the merry czardas, and patriotic marches appeal to us and awaken our love and enthusiasm. As we trace the Hungarians from the narrow confines of Finland, out over the Carpathian mountains, into the Danube region and thence into Hungary, we cannot but compare their spirit with that of Joan of Arc, and the truth we learn from the Magyars is the same as characterized the work of this famous woman. It is this: If we have an ideal, and with the help of the divine, omnipotent God, bend every effort toward the accomplishment of that ideal, we shall be heard.

QUESTIONS

1. What country did the Magyars originally inhabit?
2. Trace their journey from Finland to Hungary.
3. Why did they leave their native country?
4. When did they become a changed people?
5. What developed as a result of this change?
6. What three classes represent their music?
7. Name a peculiarity of the Hungarian scale?
8. What is the temperament of the Hungarian?
9. What caused their music to stagnate for a period?
10. Name individual characteristics in their music.
11. What of the syncopation?
12. Define the czardas.
13. Of what do Hungarian overtures mainly consist?
14. Tell derivation of Hunyadi Laszlo overture.
15. For whom was their national march named?
16. Tell the story in connection with the march.
17. What did Liszt do for Magyar music?
18. What other composers have used their themes?
19. What two facts are credited to Erkel?
20. Name three other composers.
21. Name virtuosi and conductors.

THE MUSIC OF RUSSIA

Centuries of Yearning and Oppression Reflected in
Songs and Studied Compositions—All Russian
Music Is Romantic—The Leading Composers.

The dominating feature of Russian music is one of melancholy, yearning, and oppression. To one who knows not Russian life, it may seem exaggerated, but not so when Tolstoi's lines, regarding the folk-song of his country, are read: "In it is yearning without end, without hope; also the fateful stamp of destiny, iron-preordination, one of the fundamental principles of our nationality, with which it is possible to explain much that in Russian life seems incomprehensible."

Differing from the rest of Europe in almost every particular, it would hardly be expected that Russia would produce a similar standard of art. The folk-music of their country forms a medium of expression for the people who, through lack of educational advantages, still are wont to burst forth into song to make known their thoughts and emotions. Like all folk-songs, these are stories of life, simply told. The date of the earliest folk-songs have not been exactly determined, but authorities believe the "Sowing of the Millet," to be at least a thousand years old.

There are songs which deal with important events of Russian life, from birth until death. These are the lullaby, songs of labor, songs for the holiday, the dance, the army, marriage, sorrow, and songs to be sung about the grave, as each returning spring the villagers, after the custom of their pagan ancestors, commemorate their dead.

Their dance tunes are mainly written in the major key, the slow pieces in the minor. In those parts of the country where existence is a struggle, or oppression binds with iron chains, the minor scale expresses their songs of distress. Instead of being melodies alone, the

Russian inborn feeling of harmony manifests itself in their songs, which are always sung in harmony, and usually with one voice leading from another. Often the songs are sung after the antiphonal style, one voice appearing with the principal melody, and answered in turn by the chorus.

Other Russian characteristics are strong accents; irregularities of rhythm; odd grace notes; many embellishments; intervals found in the pure minor scale, a scale used exactly as the signature dictates, the seventh note being raised to form a leading tone; augmented and chromatic intervals; unequal numbers of measures, the periods consisting of three, five, and seven measures, and many repetitions of the same phrase.

Melgounov, a Russian musician of ability, has been of great value to his country and the world in preserving and reproducing the folk-songs in their original state. He speaks of one characteristic, the different improvisations of the singers upon the same melody, which add fullness and beauty to the chorus singing of the peasants.

The music of southern Russia has undergone changes in song and harmony, brought about by the people coming in contact with the outside world; while the isolation of the people in the northern part has tended to bind them together, and the manner of singing unaccompanied at their work still remains their chief source of musical expression. The bandura, a sort of guitar, is used for accompanying in the south. Other instruments are the goudok, balalaika and gusli. These are of the lute type, the goudok having twenty-three strings, the balalaika four, and are plucked with the fingers, or struck with a plectrum.

Glinka's opera, "A Life for the Czar," written in 1836, marks the beginning of real music in Russia. Having the advantage of the musical culture of Germany, France, and Italy, which had taken centuries to develop, their progress has been rapid. Beginning as it did in the age of romanticism, their music naturally reflects only that element.

The men who formed the Russian school were not professional musicians, but were representatives of almost every known vocation, and this has resulted in music which is the product of calculation, rather than spontaneous expression. Balakirev, Cui, Mussorgsky, Borodin and Rimsky-Korsakov, formed a society for the improvement of art, relating especially to opera. Unlike Wagner, whose main thought was of the orchestra, their idea was to give the singer in opera more consideration. Yet they have become prominent along opposite lines of development, namely, the symphony, symphonic suite, the overture, and the ballet.

Cæsar Cui, in his book devoted to Russian music, divides their composers into three schools.

First—The old lyric school with Glinka (1804–1857), whose second opera, “*Russlan and Ludmilla*,” won praise from Berlioz and Liszt, Dargomizsky (1813–1867), and Serov (1820–1871).

Second—The new Russians, who strongly assert their nationalism in their work, having as their leader Rimsky-Korsakov (1844), the greatest representative of the modern school, with the exception of Tschaikowsky. He has written in almost every style of composition—dramatic, orchestral, instrumental, chamber-music, in song and in chorus.

The operas of Rimsky-Korsakov are “*The Maid of Pskov*,” “*A Night in May*,” and “*Snegorotchka*.” “*The Czar’s Bride*,” which proved a marked success in 1891, is his best known opera. “*Mlada*” is an opera-ballet. “*Christmas Eve*” is founded upon Gogol’s story of Vakoul the Smith. Only one opera has been written upon a subject foreign to Russian life. “*Servilia*” is a story of the Christian martyrs at Rome. Many others have been written by him, the last one being a story of the now vanished town of Kitadge and the young girl Theourma. The principal orchestral works of this writer include *Sadko* and *Antar*, called a “program symphony”; two symphonies in E minor and C major; two overtures, one in D major upon Russian themes, and the other *The Russian Passover*; a Spanish caprice, and a

fantasia on Servian themes. His instrumental and chamber-music includes concert fantasias, and melodies. His choral works — serenades, string quartets, romances, choruses, a cantata, and a collection of popular Russian songs and many of a different nature. His piano works consists of a suite, fugues, and concertos. He has also published a treatise on harmony.

Balakirev (1836), copying after other countries, worked on the idea of making the folk-song the basis of their national music. His compositions are small in number, but are beautiful. They comprise a symphony; overtures on Russian, Spanish, and other themes; the symphonic poem, *Russia and Tamara*; music to *King Lear*; the fantasia *Islamey*, and about sixty songs.

Mussorgsky, although a talented writer of melodies, has been handicapped through lack of early musical training. Others of the new Russians include Borodin, Cui and Dargomizsky.

The third class is made up of musicians who employed Russian themes but used the rules of harmony and composition laid down by other nations. Rubinstein and Tschaikowsky may hardly be called representative Russians, since their style speaks of the influence of German and other European schools.

Anton Rubinstein (1829–1894), was born of Jewish parents, but owing to persecution was raised a Christian. After years of study he was made Imperial concert director with a life pension. In 1848 he produced two Russian operas. He founded the St. Petersburg Conservatory in 1862 and directed it until 1867. On a concert tour in America in 1872 and 1873 he gave two hundred and fifteen concerts and received \$40,000. Later he again assumed the directorship of the Conservatory at St. Petersburg, and from that time lived principally at Berlin and Dresden until his death.

Among Rubinstein's best known operas are "*Nero*," "*The Maccabees*," "*The Demon*," and "*The Tower of Babel*." Among his other compositions are his *Ocean symphony*, *Dramatic symphony*, piano concertos, and his Persian songs. He is recognized as a pianist more

than as a composer, and as regards technique, second only to Liszt.

Peter Tschaikowsky (1840-1893), was the greatest representative of the third Russian school. For twelve years he was a successful teacher of harmony in the Conservatory of Moscow. After traveling extensively through Europe he finally chose Klin for his residence. He visited America in 1891 and conducted his own compositions at the new Carnegie Music Hall. In 1893 he received the degree of Doctor of Music from Cambridge University, England. Returning to Russia, he was seized with cholera, caused by drinking unfiltered Neva water, and died on October 12, 1893.

Tschaikowsky finds his best expression in orchestral music. This division comprises six symphonies; six orchestral suites; a serenade; overtures, among which is the well-known 1812 Overture, *The Tempest*; *Romeo and Juliet*, and *Francesca da Rimini*. Of the ten operas written by him, those that have proved themselves worthy to live are "*The Oprichnik*", "*Eugene Onegin*," and "*Mazeppa*." In the chamber-music he wrote string quartets and sextets; a trio; a piano concerto in G major; piano and violin concertos, and solos. A set of pieces entitled, *The Seasons*, has claimed considerable attention. He has written many songs, covering a great variety of subjects, having selected his lyrics from the poems of Goethe, Heine, Tolstoi, Grekoff, and Plech-tcheeff.

In Tschaikowsky's works are found the elements which rank him as one of the greatest modern composers. He has written, "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music, also from this, that I love passionately the Russian character in all its expression. I am a Russian in the fullest meaning of the word."

Glazounow, Arensky, Liadoff, Taneiff, Scriabine and Rachmaninoff are composers of a still later school, some of them adhering to the Russian principles, and others,

like Tchaikowsky, bringing into play all that is good in the field of music, regardless of nationalism.

QUESTIONS

1. What is the characteristic feature of Russian music?
2. What is believed to be the earliest folk-song?
3. What songs form an accompaniment to Russian life?
4. Designate the use of keys.
5. How are their folk-songs sung?
6. Name other Russian characteristics.
7. Who preserved and reproduced the folk-songs?
8. Describe music of northern and southern Russia.
9. What marks the real beginning of music?
10. Why has its development been rapid?
11. Along what lines have Russian composers become prominent?
12. Name three schools of music.
13. Who was leader of the second school?
14. Name his principal operas.
15. Name other styles of composition.
16. Name three points concerning Balakirev.
17. Name four other composers of this school.
18. Who were the principals in the third school?
19. Give a sketch of Rubinstein's life.
20. For what is he noted?
21. In what style of writing does Tschaikowsky excel?
22. Name his best overtures. Name three operas.
23. What later school composers are found?

MUSIC OF SCANDINAVIA---SWEDEN

Folk Songs in Pleasant Mood, Based on Old Fairy Tales — Hearty, Healthful Spirit of Swedish Music.
Student Songs — Jennie Lind and Christine Nilsson.

Among the most beautiful of the world's folk-songs are those of Sweden. They are most frequently written in a pleasant vein, with an occasional underlying strain of melancholy. Built upon fairy tales and the old church modes, they possess a quaint charm, many beginning on the unaccented part of the measure and ascending to the interval of the fourth.

Their most popular dance, the polska, is of Polish origin, and compares favorably with the Polish mazurka. The polska combines both song and dance, the dancers keeping step with their song. The major and minor scales were used, but a preference is shown for the major key, and the dance, written in three part measure, is performed very rapidly. The long-horpe or long harp and fele or fiddle were often used as accompaniment for the dance.

Later the music of Sweden showed the influence of the plain-song melodies of the Roman Catholic church and the chorals of Luther. A custom, which was purely Lutheran, lasting until the early part of the Nineteenth Century, was that of the Protestant clergymen leading in the bridal dance, usually after the ceremony. The music for this occasion was of a dignified character.

Many of the Swedish kings have been interested in music. Gustavus Vasa was distinguished as a lute player, and in 1783 an opera, in which he was the principal character, became a great favorite. Prince Gustavus, of the Nineteenth Century, was a composer of student-songs and men's choruses. King Oscar II. was a noble character and his comprehension of the beauties of their folk-songs show him to be a real student of music.

The Swedish national anthem points out the hearty, healthful keynote of their living:

“ Our Swedish feelings for our king
In voices patriotic sing.
God bless our land and king.
In cheerfulness and sweet content,
In happiness our lives are spent.
So sing with voices eloquent,
God bless our land and king.”

The collection of Swedish folk-songs was made by Haffner, a German, Ohlstrom, Geijer, and Erik Drake.

The student-songs were the product of Otto Lindblad (1809–1879). He organized a chorus of students at the University at Lund and wrote songs especially for them. The University at Upsala became interested in this work and now both universities are noted for their skill in chorus singing. Lindblad was especially gifted as a song writer. His most popular songs being, “The Song of the Dalecarlian Maiden”; “Lament”; “A Day in Spring,” and “Autumn Evening.” Through the interpretation of his songs by his pupil Jennie Lind, in Germany, he was given the title of “The Schubert of the North.” He composed one opera, “Fronदारarne”; vocal duets, trios, and quartets; a symphony in C; duet for violin and piano, and a violin sonata.

The first operas in Sweden date from 1783, but these show no national vein. Ivar Hallstrom (1826–1901) wrote the first real Swedish opera “The Mountain King,” in 1874, was a decided success, as also were “The Bride of the Gnome,” “The Viking’s Voyage,” “Nyaga,” and “Granada’s Daughter.” Throughout these operas the folk-song is greatly in evidence. Hallstrom did for the music of his country a work similar to that of Glinka in Russia.

Sweden will always be known as the land of song and the nation of singers. To Jennie Lind and Christine Nilsson, Sweden is indebted for making her songs and music known to the world. Jennie Lind was the daughter of a lawyer in moderate circumstances. She possessed a voice of such marvelous beauty, that, through

the efforts of friends, she studied with Croëlius, Berg, and finally with the great teacher Signor Garcia. Her first appearance was as Norma, and her success was so great that all of Germany became interested. Later she appeared as Euryanthe in *La Somnambula*; as Alice in *Roberto*; Lucia; Adina in *L'Elisir*; and *La Figlia del Reggimento*. As Guila, in Spontini's *Vestale*, she was at her best. She sang in Germany, Austria, and England, meeting everywhere with success.

Jennie Lind possessed a true Swedish nature, full of love for the beautiful and real things of life. The call of Nature was strong and the beauty of a simple life appealed to her, as opposed to the publicity of the stage, and in 1849 she made her last appearance in opera. After this, as was much more to her liking, she sang in the concert hall. In 1850 she toured the United States with P. T. Barnum as manager, and was warmly welcomed. This tour lasted two years, at the end of which time she married her accompanist, Otto Goldschmidt, a Hamburg pianist. After extensive travels through Holland, Germany, and England, she became a teacher at the Royal College of Music for three years. Her death occurred in 1887.

Jennie Lind was a woman universally admired for her genuineness and charity. Her voice was a soprano of great compass and marvelous power. She possessed a remarkable memory, being able to play and sing without notes, Gluck's "*Armida*," the Handel and Haydn oratorios, melodies of Mendelssohn, Schubert, Schumann, and many others. No matter where she appeared, a whole-souled effort characterized her singing. She was beautifully styled, "*The Swedish Nightingale*."

Christine Nilsson (1843) was the only daughter of a poor farmer. Her brother played the violin and when Christine was nine years old, she also had learned to play upon it. From the village entertainments, to the county fair, the child sang and played the Swedish melodies, so dear to her heart. A judge attracted by her voice, persuaded her parents to let her study and from this time until she was twenty-one, she received instruction from

many of the best singing masters. Her debut was made in the role of Violetta in "La Traviata," later appearing as Lady Henrietta, Elvira in "Don Giovanni," Marguerite in "Faust," and Mignon. She also sang in the oratorios, "The Messiah", "Creation," and "Hymn of Praise." Her first trip to America was in 1870, again in 1873-1874, and later with Brignoli in 1884. By many admirers she is termed "The New Swedish Nightingale."

Among other Swedish composers may be mentioned Andreas Hallen (1846). His music includes the operas "Harold the Viking"; two Swedish rhapsodies; a song cycle for romances, Swedish and German songs, and a symphonic poem "Aus der Gustav-Vasa-Saga." "Waldemar" (1899) is his latest opera.

Peterson Berger and Akerberg are other Swedish writers. Johann Sjogren (1853), a talented youth of Stockholm, applied himself to the study of the organ, piano, and counterpoint. After long and serious study he returned to Stockholm, and published many songs, compositions for organ, piano, and many choruses. Since 1891 he has held the position of organist at St. John's church, Stockholm. His best known songs are Der Vogt von Tenneberg; seven Spanish songs and the Tannhäuser songs. He has also written chamber-music; symphonies; piano cycles, fantasie stücken, and religious music. His most important works are four sonatas for piano; twenty-four legends for the organ; cantatas; fugues and many settings of poems.

Stenhammer, who has attracted much attention by his operas, was a pupil of Andreas Hallen. At present he is second conductor of the Opera at Stockholm. His operas "Tirfing" and "Hochzeit auf Solhaug" are said to resemble Wagner's. He has written in many different styles.

The writers of the modern Swedish school have taken the folk-song as the basis of their art. They are very successful as writers of songs, and are fast developing a dramatic vein, showing the influence of Wagner and Liszt. The eminent Norwegian Grieg has been of invaluable service to them.

QUESTIONS

1. Describe the folk-songs of Sweden.
2. Name their most popular dance.
3. What was the attitude of the Swedish kings toward music?
4. Who wrote their student-songs?
5. Who wrote the first real Swedish operas?
6. What two singers have made Sweden known?
7. With whom did Jennie Lind study?
8. In what operas did she appear?
9. To what style of singing did she turn her attention?
10. What was she styled?
11. Name opera characters taken by Nilsson.
12. Who wrote "Harold the Viking" and "Waldemar"?
13. Name other Swedish composers.

MUSIC OF SCANDINAVIA---NORWAY

Songs That Suggest the Weird Nature of the Country
and the Rugged Character of the People — Ole Bull,
Grieg, and Other Famous Names.

The four hundred years that Norway was under foreign rule, the spirit of her people was slumbering and dreaming and at last, awakening, broke forth in songs, unlike those of any other nation. Norway's folk-songs are weird and suggest the rough, rugged nature of the peasant. It is impossible to tell with whom their songs originated or how they developed. Without a doubt they were the property of many individuals. The best of these folk-tunes are "The Mountaineer", "Torkel Had of All the Strongest Arm, Sir", "Aagot's Mountain Song", "Oh, Ole, Ole, I Love You Dearly", "Paul on the Hillside", "Come Haul the Water and Haul the Wood."

Dr. Niemann, in his work on Scandinavian music, speaks of the songs of the chalet girls, of the herdboys, the fishermen, and hardy tillers of the soil, devil's marches, underground melodies, hulder calls, love songs, wedding marches, lullabies, and dances of many varieties. The most popular dances are the halling and springdans.

Concerts in Christiania began as early as the Seventeenth Century, and in the Eighteenth Century music had grown to be a part of the social life. In 1825 the folk-tunes were first introduced in a public concert and Lindermann and Kjerulf recognizing in them great possibilities, began weaving them into their own compositions.

Ole Bull (1810-1880), the famous violinist, was born at Bergen, Norway. A man for the most part self-taught, but one who swayed audiences with his whole-souled playing. In America he was received with great favor and won a large fortune, but in attempting to found a colony in Pennsylvania for his countrymen, he lost the greater part of it. He had purchased 125,000 acres of

land, a store and church had been built, and many Norwegians had settled there, when it was discovered that the land title was not clear and Ole Bull had been the victim of an enormous swindle. With a brave heart he went to work, and in a short time had again gained a strong financial footing. Later, in his attempts to be heard in musical Paris, he was reduced to poverty, and but for the timely aid of a friend, Madame Villeminot, he would have despaired. Through her hospitality and efforts, money, friends, and position came to this deserving musician. He appeared in Paris, Bologna, Naples, and became favorably known throughout Europe and North America. He possessed the rare ability of making friends and keeping them. In America he was a favorite in the homes of Lowell and Longfellow, and figures as "the blue-eyed Norseman" in the Wayside Tales. He counted Liszt and Chopin as his friends and linked with the latter is described in George Sands' *Malgretout*. Mendelssohn, Rossini, Hans Christian Anderson, Malibran, Paganini and Grieg were friends and admirers. His seventieth birthday was celebrated in America and in the same year he passed away at the place of his birth, Bergen.

Halfdan Kjerulf (1815-1868), of Christiania, after having published a few songs which received favorable attention, was sent by the government to Leipsic to study with Richter. Returning to Christiania he attempted to awaken his people musically by organizing subscription concerts in 1860, but with slight success. He continued his work with the poet Bjornsen, setting many of his poems to music, and also those of Moore and the Romances of Victor Hugo. He was successful as a composer for the piano — *A Spring Song*; *Shepherd's Song*; *Cradle Song*; *Album Leaf*, and *Elfin Dance* are best known. Forty Norse folk-songs form a valuable addition to his collection.

Johan Svendsen (1840), after studying with David, Richter, Reinecke, and Hauptmann, divided his energies between conducting and composition. He has written

excellent quartets, quintets, octets, symphonies, overtures, concertos, rhapsodies, and cantatas.

Christian Sinding (1856-?), the Norwegian composer, is one of a trio of brothers, well known in the field of art — Stefan as a sculptor and Otto a painter. Sinding is best known by his *Symphony in D Minor*. Mme. Carrena and Eugen D'Albert use many of his variations. Being a talented violinist, Sinding has written much for that instrument. A cantata *Til Molde* has been compared to Wagner's works. Almost every style of composition is included in his list of writings. The famous *Frühlings-rauschen* (*Rustle of Spring*) is greatest among his piano-music.

Edward Hagerup Greig (1843-1907), as regards chronological order, precedes Sinding, but may be considered the one who fully completes the list of Norwegian composers. He has given to the world a knowledge of Norwegian music, and the spirit of Norway has been better expressed by him than any other. Bergen was his birthplace and through the influence of Ole Bull he studied music instead of painting. Graduating from the Conservatory at Leipsic, he went to Copenhagen, becoming interested with Nordraak in forming a new Scandinavian school of music, but the work fell upon Greig to accomplish, as his comrade died in 1866. Going to Christiana he began giving concerts, the programs made up entirely of Norwegian music. After eight years of this work the prophet in his own country received a pension from the government of Norway, sufficient to enable him to spend his entire time in composing. Coming in touch with Bjornsen and Ibsen, he wrote the wonderful music to Ibsen's *Peer Gynt*. Bjornsen began the libretto of the opera "*Olaf Trygvason*," and Grieg eagerly granted his request to set it to music, but after writing the first act Bjornsen failed to keep his word and an estrangement followed, resulting in the loss of an opera from the pen of Grieg. He appeared in concerts through the countries of France, Holland, Denmark, Germany, and England, playing his own concerto, his wife interpreting his songs.

Cambridge conferred upon him the degree of Doctor of Music.

It is a noteworthy fact that out of seventy of Grieg's works, he made use of but three ready-made folk-songs. Through this knowledge his genuine originality shines. Among his greatest works are Autumn Overture; piano concerto; the melodrama *Bergloit*; the *Peer Gynt* music; violin sonata in F major; piano sonata. His lyric pieces include *To Spring*, *The Butterfly* and the *Erotik* poem. The pieces most characteristically Norwegian, *March of the Dwarfs*, *Kobold*, *Evening in the Mountains*, dances and folk-songs. Others are the *Holberg* suite for piano; *Sketches of Norwegian Life*, including *On the Mountain*, *Norwegian Bridal Song*, *Carnival*, and *Bridal Procession*, and the cello sonata. Among his songs are *The First Primrose*; *The Princess*; *The Odalisk*; *The Youth*; *The Wounded Heart*; *The Minstrel's Song*; *Solvejg's Lied*; *By the Riverside*; *A Fair Vision*; *Springtide*; *On the Way Home*; *The Old Mother*; *Friendship*; *I Love Thee*; *The Mountain Maid*; *The Tryst*; *Love*; *An Evil Day*; *Cradle Song*, and *Wood Wanderer*. Besides those already mentioned for piano there are numerous lyric pieces, romanzas, ballades, tone-pictures, and album leaves, transcriptions of Norwegian melodies, four-hand arrangements of orchestral music and duets, a romance and variation for two pianos. There are choruses for mixed and male voices; a cantata, *At the Convent Door*; a stringed quartet, and melodies and dances for string orchestra.

In the music of Grieg there exists strange harmonies, peculiar rhythms, and passages abounding in mystery. These may have been suggested by the mountains overhanging the fjords, the dismal shores, and the many legends, both of the land and sea.

QUESTIONS

1. When were folk-tunes first introduced in Norway?
2. What famous violinist was born in Bergen?
3. Give points concerning Kjerulf and Svendsen.
4. Name Sinding's greatest piano number.
5. When and where was Grieg born?
6. What work of Ibsen's did he set to music?
7. In what kinds of composition did he excel?
8. Name important works in each class?

MUSIC OF BRITISH ISLES---ENGLAND

Taillefer, Dunstan, and the Music of Early England —
Royal Musicians —“ The Beggar’s Opera ”— Han-
del — Sullivan and Living Composers.

The earliest music in England may have been the songs sung about the sacrificial fires, when some rite of barbarism had been performed. This is mentioned by Tacitus, a Roman historian. British music is spoken of by Cæsar and even earlier by Pytheas, the Greek. The boisterous songs of the Saxons were heard when hordes of them crossed from the Continent and founded their kingdoms in Britain. Then the influence of Christianity was felt in England and the songs became mellowed and devout.

About 597 A. D. the missionary St. Augustine brought the supposed Gregorian chants to the Britons and sang and preached the Christian religion to them. When monasteries were built an effort was made by the monks to preserve fragments of songs, but these were lost when their libraries were destroyed. Next came the Norman singers, and bravest of their number the minstrel Taillefer, who led the soldiers at the battle of Hastings, singing as he marched.

Instruments of a crude sort existed in Britain before 84 B. C. The horn of the wild cow was used for trumpet purposes by the huntsmen, to arouse the soldiers for battle, and afterwards filled with wine, formed a conspicuous part in their celebration of victories. Various kinds of whistles and stringed instruments of this early period are found as relics in the British Museum. The nobility favored the harp, but it was not deemed prudent to allow those outside of their ranks to become proficient as performers.

To. St. Dunstan (925–988) England is indebted for improving the organ in the way of metal pipes. Through

his wealth and generosity many of the cathedrals were supplied with organs, and training schools in music were established for teachers. As a result of this early impetus, organ building has become one of the industries in which Great Britain has surpassed all other countries.

In the two centuries following the time of St. Dunstan few advances were made. The organs of the Twelfth Century were clumsy, and out of the Welch growth the violin was slowly emerging. The churches confined themselves mainly to unison singing.

In the first half of the Thirteenth Century the round "Summer is icumen in" was written by John of Fornsete. This is preserved in the British Museum and shows decided contrapuntal knowledge.

Many of the English kings were performers upon instruments and furthered the work of music, notably Henry VII and his son, Henry VIII. John Redford and Richard Edwardes skilled in the writing of sacred music and madrigals; Thomas Tallis, the organist and composer, and his pupil, William Byrd, a composer; John Bull, a composer and organist, and Orlando Gibbons, the English Palestrina, noted for his church music, odes and madrigals, added much to the music during the reign of Elizabeth. The madrigals also grew in this eventful reign under Thomas Morley (1557-1604) and John Wilbye. John Dowland (1562-1626) was a song writer and a famous lute player in the time of Charles I. Shakespeare paid a tribute to Dowland in his sonnet, "If music and sweet poetry agree." After the execution of King Charles, England felt the ravages of civil wars, and anything which savored of music or aided in its development was destroyed by the relentless hands of the Puritans, and not until 1660 was it allowed to exert its rightful sway.

Under King Charles II the scattered choir of the Chapel Royal was brought together and Captain Henry Cooks became Master of the Children. Aiding him were Dr. William Child, Dr. Charles Gibbons, Edmund Low and Henry and Thomas Purcell. Especial attention was shown the children of this choir, Pelham Humphrey, John Blow, William Turner, and Henry Purcell. King Charles

was instrumental in furthering the musical education of Humphreys and at Captain Cooke's death made him leader of the choir. His life was a short one and he was succeeded by Henry Purcell. The first English opera, "Dido and Æneas" was written by Purcell. He was especially gifted as a writer of songs and anthems, but devoted the later years of his life to dramatic settings, among which are Dryden's "King Arthur", "The Færie Queen", Settle's "Distressed Innocence", "Full Fathoms Five," and "Come unto these Yellow Sands." At his death England was left without a guide in music, and when Handel appeared possessing a broad musical knowledge, he was hailed with delight.

The story of the production of "Rinaldo," and the organization for the study of Italian opera is a familiar one. How "The Beggar's Opera," by John Gay, in 1728, and its successes together with disloyalty of friends and singers caused Handel to become broken in health and penniless. This would have been a sad ending, had it not proven to be a defeat which caused him to take a step to something better. Turning his attention to the writing of oratorios, his successes have echoed and re-echoed throughout England's borders and the whole world.

A word in passing must be given Dr. Pepusch, who so often with Handel and others, climbed rickety stairs to the stable loft of Thomas Britton (1651-1714) to study and converse upon subjects musical.

Henry Carey (1690-1743) was the famed writer of the national anthem, "God Save the King," and the almost equally famed "Sally in Our Alley."

England has always been renowned for the glee. The word does not signify a song of mirth, but had its origin in the Saxon gligg, to sing together, and denotes a three or four-voiced composition, in harmony and unaccompanied. Celebrated among writers of the glee were Samuel Webbe and Sir John Goss. Similar to the glee was the "catch" designed for ludicrous effects.

Many songs of the sea were written by Charles Dibdin (1745-1814), and a royal favorite was he with the English seamen. Of especial merit are "Tom Bowling",

"'Twas in the Good Ship Rover", "The Flowing Can", "Saturday Night at Sea," and "I Sailed From the Downs in the Nancy."

Wililam Sterndale Bennet (1816-1875) is noted for his cantata, "The May Queen," the oratorio "The Woman of Samaria," overtures to the "Wood-Nymphs", "Paradise and the Peri," and many songs.

Sir Jules Benedict (1804-1885), born in Stuttgart, wrote for England his best work, the opera "The Lily of Killarney," and the oratorios, "St. Cecelia" and "St. Peter."

Sir Arthur Sullivan (1842-1900) and his librettist, W. S. Gilbert, share equal honors in "The Sorcerer," "Pinafore", "The Pirates of Penzance", "Patience", "Iolanthe", "The Mikado," and "The Yeoman of the Guard." The oratorios "The Prodigal Son," and "The Light of the World," are the results of Sullivan's work in a serious style.

Among the living composers are Sir Alexander Campbell Mackenzie (1847), Sir Charles Hubert Hasting Parry (1848), Dr. Charles Villiers Stanford (1852), born in Dublin, although a resident of England, still shows his native loyalty by his "Irish Symphony," and his opera, "Shamus O'Brien." Samuel Coleridge-Taylor, the Afro-Englishman, famed for his setting of "Hiawatha," Frederic H. Cowen (1852), a symphony writer, and Sir Edward Elgar (1857), the greatest living oratorio writer, known by his "Dream of Gerontius", "The Apostles" and "The Kingdom," works which make one believe that a genius like unto Bach and Handel again reigns.

As if to make up for the years in which hee country has lagged behind, England has made herself rich in schools of music, namely, The Royal Academy, the Royal College of Music, Trinity College, and the Guildhall School of Music.

QUESTIONS

1. Name important steps in early English music.
2. Name early instruments in use.
3. What was St. Dunstan's work?
4. What of the Twelfth Century music?
5. What famous round was written the century following?
6. Name English kings interested in music?
7. Give writers of the Elizabethan age.
8. What ruin was wrought by the Puritans?
9. Who brought together the scattered forces?
10. Who was leader of the Royal choir?
11. Who succeeded him?
12. What composer followed?
13. Name the first English Opera.
14. For what else was Purcell noted?
15. Describe Handel's work in England.
16. Who wrote "God Save the King."
17. Define the glee. The catch.
18. Name a celebrated writer of sea songs.
19. For what was Sterndale Bennet noted?
20. Tell of the Gilbert-Sullivan work.
21. Name living composers of England.
22. Who ranks as the greatest living oratorio writer?
23. What schools add to England's greatness?

MUSIC OF THE BRITISH ISLES---IRELAND

Melancholy of Irish Songs and the Lighter Spirit That Is
Always Ready to Banish Care—The Harp—Thomas
Moore—Balfe and Other Composers.

“Dear Harp of my Country! in darkness I found thee.
The cold chain of silence had hung o’er thee long,
When proudly, my own Island Harp, I unbound thee,
And gave all thy chords, to light, freedom and song!
The warm lay of love and the light note of gladness
Have waken’d thy fondest, thy liveliest thrill;
But so oft hast thou echoed the deep sigh of sadness
That even in thy mirth it will steal from thee still.”

Thomas Moore, the bard of Ireland, has voiced the cry of his country in his poems, and his songs as well as all the music of Ireland have such a characteristic tinge of melancholy that some writer has spoken of them as being “drenched in sorrow.” But happily the Irish are a people who are able to turn their dark clouds inside out and reveal the silver lining so quickly that their sorrow seems to lose much of its bitterness. The poems of Moore, which have been given musical settings, have become familiar to every country. Among his love songs are “’Tis the Last Rose of Summer”, “The Harp That Once Through Tara’s Halls”, “Farewell, but Whenever You Welcome the Hour,” and “Believe Me, If All Those Endearing Young Charms.” Of the sacred songs “Come All Ye Disconsolate” is a favorite. “Go Where Glory Waits Thee” is well known among his patriotic poems, and familiar numbers set to national airs are “Those Evening Bells”, “Oft in the Stilly Night,” and “Hark, the Vesper Hymn is Stealing.”

The writings of the Egyptian historian, Hecataeus, who lived about 500 B. C., represent the Irish of that early period interested and participating in music. Before St. Patrick came to Ireland, which was about 405 A. D., the Druids had formed a musical notation and used

music in their mystical rites. In the Fifth Century Ireland had folk-songs, war-songs, religious-songs, and dance-tunes.

The first music teachers on the continent were sent out from Ireland. In the abbeys their students had early developed a knowledge of harmony and primitive counterpoint. The Irish were among the first to employ the diatonic scale now used and the neums or signs, supposed to indicate the rising and falling of the voice in singing, were adopted first by the Irish monks. The *cronan*, similar to our pedal point, was in use in Ireland about 592.

Early instruments were the *cruit*, a harp of three or four strings; the *clarsech*, the large harp which became the national instrument of Ireland; the *cuislenna* or bag-pipe; *feadan* or *fife*, the *stoc* and *sturgan*, trumpets; the *guthbuinne*, or horn; and the *timpan*, *psalterium* and *ochttedash*, stringed instruments.

Mention is first made of the *Feis* or gatherings at Tara in the Sixth Century, at which, often a thousand bards would be present. Schools were maintained for the training of these bards, who were second only to kings and nobles, although supported by them. The harp was the principal instrument used, and great proficiency was acquired in performing upon it. This historical fact was the basis of Moore's poem—

"The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls
As if that soul were fled.
So sleeps the pride of former days,
So glory's thrill is o'er,
And hearts that once beat high for praise,
Now feel that praise no more.

"No more to chiefs and ladies bright
The harp of Tara swells;
The chord alone, that breaks at night,
Its tale of ruin tells.
Thus Freedom now so seldom wakes,
The only throb she gives
Is when some heart indignant breaks,
To show that still she lives."

Later the number of bards increased and caused so much strife that it became necessary to enforce laws against them, and cast out of their domain they existed as best they could. In a short time, owing to the bard's anger and the ruin wrought by Cromwell, few harps were left in Ireland.

The story of Ireland from beginning to end clusters about the harp, and naturally, because of this association, has a place of prominence in their coat of arms. As the harp no longer supplied their music the pipers and fiddlers were brought into play, but the musicians, now dependent on charity, were poor to beggary and all influence was against them. With the decline of the harp the dances formerly in vogue—the jigs, reels, horn-pipes, long dances, and marches, no longer delighted the Irish youths.

Manuscripts bearing the date 1552 state that the organ accompanied the morality plays, but many of these instruments were destroyed during the Reformation, and no mention is made of their restoration until 1661. The first degree in music was conferred by Trinity College in 1610 and the year 1742 marks the first appearance of Handel's "Messiah" in Dublin.

The modern composers of Ireland are John Field (1782-1837); Michael William Balfe (1808-1870); William Vincent Wallace (1812-1865); Sir Charles Villiers Stanford (1852), and P. S. Gilmore (1829-1892).

John Field, the inventor of the nocturne, was born in Dublin. His childhood, under the strict discipline of his father and grandfather, was an unhappy one. Both parent and grandfather, were musicians and the long hours of practice and the hard tasks laid down by them grew so irksome that the lad ran away. But finding the world even a harder place than his home, he finally returned, and was apprenticed to Muzio Clementi, receiving lessons from him up to his twenty-second year, in return for services rendered. His life was still a pitiable one, owing to Clementi's exactions and jealousy, but the training received from this teacher was fitting him for a rich life work. Going to St. Petersburg he remained there for

nineteen years as a teacher. He became a great favorite with the people and was often termed Russian Field. He wrote many different kinds of compositions, but his nocturnes received highest praise. They served as models for Chopin.

Dublin was the birthplace of Balfe, the dramatic composer, barytone singer, and violinist. The greater part of his life from 1852 was spent in composing. Over thirty operas, besides cantatas, glees, ballads, and part-songs were written in this period. His best known operas are "The Siege of Rochelle", "Maid of Artois", "Satanella", "Bianca", "The Puritan's Daughter", "Sicilian Bride", "Rose of Castile," and most successful, "The Bohemian Girl," being translated into Italian, French, and German.

William Vincent Wallace of Scotch-Irish descent led a particularly adventurous life. He was skilled in organ and violin playing, and possessed unusual talent for conducting. From 1835-1845 he traveled. Returning to London in 1845 he produced his opera "Maritana." Following this "Matilda of Hungary" in 1847; "Lurline," 1860; "The Amber Witch," 1861; "Love's Triumph," and "The Desert Flower." Many beautiful piano pieces were written by him.

Sir Charles Villiers Stanford was born in Dublin, but is at present a symphony writer of England. At an early age he showed ability as a pianist and composer. His first work that commanded attention was a set of songs from George Eliot's Spanish Gypsy. Next were written the operas, "The Veiled Prophet of Khorassan", "The Canterbury Pilgrims", "Savonarola", and "Shamus O'Brien." Many choral works, an oratorio, "The Resurrection," odes, symphonies, masses, overtures and songs followed. The best known oratorios are "Three Holy Children" and "Eden." His recent works are the opera "Much Ado About Nothing," a Stabat Mater, a symphony in E flat, serenades, and three rhapsodies for piano. His settings of Browning's Cavalier Songs and his Elizabethan Pastorals, his arrangements of the national melodies of Ireland, and his Irish symphony

have gained greatest praise from musical critics. Since 1883 Stanford has been a professor in the Royal College of Music.

Patrick Sarsfield Gilmore, the famous bandmaster of Irish birth, is numbered among America's musicians. Many of his compositions of military and dance order and songs became popular. He was noted for his band arrangements.

With the re-awakening in favor of all things Irish, the art of music may be re-established among the sons of Erin, and the harp of Tara's hall be mute no more.

QUESTIONS

1. What fact proves that the primitive Irish were musicians?
2. When was a musical notation first formed?
3. What music was found in the Fifth Century?
4. What three things relative to harmony were used by the Irish monks?
5. What early instruments were used?
6. Describe the Feis.
7. Who were the bards and what caused their downfall?
8. What was the fate of the harp?
9. Name facts concerning the organ.
10. When and where was Handel's oratorio the "Messiah" first given?
11. For what is John Field noted?
12. Who was his teacher?
13. Name Balfe's best known operas.
14. Name his most famous opera.
15. For what is William Vincent Wallace noted?
16. Name principal works of Stanford.
17. What position does he now hold?
18. For what is P. S. Gilmore famed?

MUSIC IN THE BRITISH ISLES--SCOTLAND AND WALES

Historic Ballads and Poems About Simple, Homely Subjects That Are Favorites Wherever Song Is Loved—
Welsh Bards and the Eisteddfod.

SCOTLAND

The Gaelic language is supposed to be one of the oldest known, and this fact, together with the Biblical description of Jubal "the father of all such as handle the harp and organ," has furnished material for some early poet to sing of the origin of Scotch music:

"Music first on earth was heard
in Gaelic accents deep,
When Jubal in his oter squeezed
The blether o' a sheep."

The early bards, both men and women sang in rhyme of the brave men in their legends, and later of the fabled monsters of both land and sea. Besides these we find boat-songs, battle-songs, epic-songs, songs of lament, and songs of the milkmaid. The verses of the Scottish folk-songs date from the time of Wallace and Bruce and deal with incidents of their time. These historical ballads were crude and lacking in delicacy of expression because of the uncivil period, but many possess a touch of tenderness that fill the eyes with tears. About 1597 secular airs were used with sacred texts, Shakespeare making mention of the Hundredth Psalm being sung to the tune of "Green Sleeves."

Robert Burns and Sir Walter Scott collected and preserved many of the old songs, and also contributed many of their own poems. The writings of Burns, Scott, Hogg, Cunningham, Lady Nairn, and many others are redolent with love of home and nature. Poems without number have been written whose inspiration has been

nothing more than the crushing of a daisy stem with the plough, or tumbling into a soft, deep furrow the nest of a field mouse. These poems have been set to music and are known and loved the world over: "Auld Lang Syne", "The Banks o' Doon", "Flow Gently Sweet Afton", "Highland Mary", "Bannockburn", "Scots Wha Hae", "The Land o' the Leal", "Ye Banks and Braes o' Bonnie Doon," and many others. The earliest Scottish love song is entitled, "A Song of Absence," and their drinking songs, excellent examples of which are "Todlin Hame" and "Tam O' Shanter," are spoken of as among the best in the world.

In 1187 Cambrensis refers to the harp, tabor, and choro or bagpipe, and in 1362 pipers were paid at the command of the King. The town records of Edinburgh in 1487 show three public pipers.

"Bonnie Dundee" and "The Flowers of the Forest" are two of the eighty-five popular airs of the time of King Charles I. These are still in existence in manuscript form, the art of printing music not appearing until the year 1700.

The instruments used in mediæval times were the harp, fiddle, ghittern, sawtry, rebec, and bagpipe, those in most common use being the harp and bagpipe. The harpers were the singers, bards, and seers, while the pipers were players only. The death of an old harper in 1740 closed that epoch of players, very little attention having since been given to the art.

Scotland's national instrument, the bagpipe, is one of great antiquity. Found in Asia, Africa, and Europe, but receiving its greatest perfection in Scotland. Prior to the Sixteenth Century it consisted chiefly of chanter, bag and one drone. Later in the Sixteenth Century, another drone was added and the third in the Eighteenth Century. The bagpipe is to the people of Scotland what the harp is to their Irish neighbors, and has proven of like value in inspiration and comfort. The piob mhor was the war pipe of the Highlands, and possessed a compass of nine tones, from G in the treble to the A above. Upon this the pibrochs, reels, marches, strathspeys, and

jigs were performed. The pibroch is a wild, descriptive, stirring Highland melody, of which there are two hundred and seventy-five still in existence.

The pentatonic scale forms the basis of all Scotch music. In the major scale the fourth and seventh tones are omitted and in the minor, the second and sixth degrees. This accounts for many peculiarities in the music of the Highlands.

Sentiment in Scotland in the past has been strong against music, and accordingly has her progress been retarded. Early in the Fifteenth Century, King James I. placed organs in their churches, but these destroyed by the Reformation were not replaced until many years later.

Folk-music is Scotland's only legacy, and of these songs she has a vast store. Already they are being used by composers as themes for orchestral and other works, and in this way will reverberate from country to country, ocean to ocean, inspiring and consoling the hearts of all who hear them with their exquisite beauty.

WALES

Almost every foreign country has a national instrument, but Wales makes the voice her instrument of expression, and from time immemorial this people have been famed as singers. This land rejoices at the feast, fair, and bridal with songs, both mellow and powerful, coming from throats that echo the sweetness and beauty of generations of singers. Again at the passing of their loved ones song plays an important part in each service.

Their songs of yesterday are still loved, such as "War Song of the Men of Glamorgan", "A Mighty Warrior", "Bending the Shoe", "March of the Men of Harlech", "Forth to Battle", "All Through the Night", "When I Was Roaming", "Lady Owen's Delight," and "The Missing Boat."

In ancient Welsh music the bards are spoken of by historians as early as the Second Century before Christ. The bards were found in Brittany and northern Scotland, but were given an especial place of honor in Wales and

Ireland. A society of them was organized and they were exempt from taxation and military service. Their duties were mainly confined to the celebration of victories and in religious worship. As in Ireland, the bards abused the privilege granted them and were again subject to laws of restriction.

In the Twelfth Century Prince Griffith ap Cynan, who had been raised in Ireland, ascended to the throne with a number of Irish harpers, and for this reason many Welsh songs have a touch here and there of the Irish lilt. This Prince divided the bards into three classes and gave to each certain employment. The poets gave attention to laws and prophesy; the heralds delved into genealogies, and sang of the deeds of great men; while the musicians played upon the harp and crowth.

The years from 1200-1400 were golden ones for Welsh music, but no compositions of this time have been preserved. The decline of the bards in Wales began when Edward I, realizing that the spirit of war was kept alive by the patriotic singing of the bards, ordered that they should "employ their sacred arts in obscurity and sorrow." An insurrection by the bards against Henry IV completed their downfall.

The first mention of the Welsh Eisteddfod was of one held in 1177 at the Castle of Lord Rhys ap Gruffyad. These were still celebrated after the conquest of Wales, the call being made by the English sovereign; Queen Elizabeth issuing the last summons in 1568. In the days of old the bards came from their several homes to contest in song, having as judges, nobles and princes. Today the custom still exists in Wales and among the Welsh people of the United States. In Wales the eisteddfod is held in every small town, but the national gathering is always in some prominent city of the northern or southern part. From four days to a week is devoted to this song feast, the old custom called the gorsedd, a roll-call of the bards, past and present, taking place on the first day before the dew is dried. This is followed by the procession of bards, druids, and ovates, an inaugural address, the mingling of thousands of voices in "Land of My Father," calling of

names by the conductor, the competition in harp, violin, piano-forte, vocal music, prose and poetical compositions, and the awarding of prizes, which constitute the principal features of the eisteddfod. That such an institution has come down through the ages unchanged, is a remarkable fact and great credit must be given the Welsh for so zealously guarding this eisteddfod which they so dearly love.

The folk-songs of the Welsh are more artistic than those found in Scotland or Ireland, and are mostly of a dignified nature.

The knowledge of harmony is early traced to this people. In the Twelfth Century they did not sing in unison as was the custom in other countries, but engaged in part singing.

The harp is mentioned as early as the Sixth Century. The Welsh crowth, out of which the violin was evolved, and the pipcorn, a kind of oboe, were also instruments used in the early days.

Longfellow's beautiful couplet might well apply to the sweet minstrels of Wales:

"God sent His singers upon earth
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again."

QUESTIONS

Scotland

1. From what time do the verses of the Scottish folk-songs date?
2. Describe them.
3. What fact does Shakespeare mention?
4. Who collected many of the old songs?
5. Name Scotland's principal poets.
6. Name familiar poems set to music.
7. What is said of their drinking songs?
8. What instruments were referred to by Cambrensis?
9. What record was made of pipers?
10. When was music first printed?

11. What instruments of mediæval time are recorded?
 12. What is Scotland's national instrument?
 13. Where did it reach its greatest perfection?
 14. Describe its evolution.
 15. Describe the piob mhor.
 16. Define the pibroch.
 17. Define pentatonic.
 18. Give examples of the Scotch major and minor pentatonic scales.
 19. Why has Scotch music been of slow growth?
 20. What was the fate of the early organs?
 21. What is being done with the Scotch folk-songs?
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Wales

1. At what date were the bards found in Wales?
2. What privileges were granted them?
3. What was the result?
4. What division of the bards was made in the Twelfth Century?
5. What years were productive of most good?
6. Tell of the decline of the bards.
7. In what year was the eisteddfod first mentioned.
8. Describe this custom.
9. What of the eisteddfod of today?
10. What can you say of their folk-songs?
11. To what date is part singing traced?
12. When is the harp first mentioned?
13. Name other instruments used.

MUSIC IN AMERICA

Its Beginning in New England, Despite Puritan Austerity—Lowell Mason, Father of American Church Music—Patriotic and National Songs—The Civil War.

Much has been written concerning the origin and development of music in foreign countries, and as a result students of history have become thoroughly familiar with these facts, while but little is known of the struggles and triumphs of our early American pioneers in the art.

The Puritan settlers of New England at first carried out the plans instituted in England, and until 1640 only the singing of psalms was permitted. Ainsworth's collection was used. These psalms were translations from the Greek and Hebrew languages, and the truths contained in them found a ready lodgment in these trusty hearts. The Bay Psalm Book, printed and published in 1640, was a new version of the psalms made by Thomas Weld, John Eliot, and Richard Mather. Although at first considered unchristian, it gradually came into use and a second and third edition was printed in 1650, a few hymns having been added in 1617. The "lining out" method was adopted because the music was not printed with the words and on account of the lack of books to supply the congregations.

The first music printed with words in America was published in Boston in 1690. This was in two parts only, without bars except to divide the lines, and below each note was placed the initial of a syllable and other directions for singing. The full list of tunes numbered ten and four psalm tunes. Not until 1721 was music printed with bars to show the division of measure.

In 1713 an organ was introduced into Boston. This was presented to the Queen's chapel by Thomas Brattle

but remained in the porch of the church seven months before it was unpacked, public opinion being so strong against it. Edward Bromfield, a Boston youth, in 1742 or '45, made the first organ built in America, with two banks of keys and several hundred pipes. It was the equal of any of English make brought to this country, but unfortunately the young builder died before the pipes were completed.

Choir singing began about 1750. A band was established by Flagg in 1773 and public concerts were given in Faneuil Hall, on one occasion over 50 performers taking part. At the end of the Eighteenth Century about sixty books of secular songs had been collected, concerts of secular music were given, a part of the program often including dancing. Crude efforts at composition began and some of them show real merit, but the Puritans' only dictator was the crying need of some means of expression of emotion's call within.

William Billings, the tanner musician, after gaining a knowledge of singing, began to experiment upon the psalm tunes, by introducing new combinations and harmonizing them as best he could. Receiving encouragement, he began to teach and study. This led to the publication of "The New England Psalm Singer" in 1770. From 1775 to 1782 he transformed the psalms into patriotic hymns, or, taking words of a patriotic nature, fitted them to one of his psalm tunes. These were upon every tongue, and his tune Chester adapted to the words:

"Let tyrants shake their iron rod,
And slavery clang her galling chains.
We'll fear them not, we'll trust in God;
New England's God forever reigns."

led to many a victory on a cruel field of battle. "The Singing Master's Assistant" was his next book winning popularity. He introduced the pitch pipe into church choirs and the violoncello as accompaniment for church music. Andrew Law and Samuel Holyoke were contemporaries of Billings. Many musical societies were established and the pianoforte began to assert its importance. The first piano brought to America was by John Jacob

Astor, and about this time (1800) Isaac Hawkins patented the first upright piano in America.

The time was ripe for a second era of musical development and Dr. Lowell Mason appeared as the leader. He made a collection of the best sacred music and added several of his own compositions. This was called the Handel and Haydn Collection of Church Music. He was a musical educator and an advocate of music in the public schools. He established the Teacher's Convention, and was called "The Father of American Church Music." Dr. Mason was aided by George F. Root, A. N. Johnson, William C. Woodbridge, George J. Webb, and S. A. Eliot.

Before the war of the revolution, opera had been produced in New York by companies from the old world. "The Beggar's Opera" (Gay), was performed there (1750), and the comic operas, "Love in a Village" (1768) and "Maid of the Mill" (1773). After the war New York and Philadelphia became opera centers. From 1796-99 operas and operettas had become popular. In 1823 John Howard Payne's dramatic opera, "Clari, the Maid of Milan," was given. This opera contains the song "Home, Sweet Home," whose tender sentiment appeals to every home-loving heart.

In 1798 Gottlieb Graupner settled in Boston. He had been an oboe player in Haydn's orchestra in London and soon gathered about him players with some experience. A Philharmonic Society was organized in 1810 and this existed for twelve years. This step marks the beginning of orchestral music in America and aided in the development of the oratorio. At Christmas time in 1815 the Boston Handel and Haydn society gave a concert, with one hundred voices, an orchestra of twelve pieces and an organ for accompaniment. Selections from oratorios were given. In 1823 the first complete oratorio, "The Messiah," was performed and the following year "The Creation."

Of the patriotic and national music many interesting stories might be written. One of the best songs of the Revolutionary period was "Columbia" by Timothy

Dwight, who was afterwards president of Yale college. At the beginning of the Revolution "Yankee Doodle" was an English song, but at its close had been adopted by the Americans. Little is known of its origin, England, Holland, Turkey, Persia, and Spain laying claim to it. Authorities believe the air was an old dance tune in the time of Charles I, and the words those of an English surgeon, Richard Shuckburgh. "Hail Columbia" is a song of America, but a controversy exists as to its origin. It is generally thought that the patriotic words were written by Joseph Hopkinson and the music to which the words were set was the "President's March" by a German named Fyles.

"The Star Spangled Banner," written by Francis Scott Key, may be spoken of as not belonging to a period but to all time. The American flag was first unfurled in the harbor at Baltimore and in this same place this national anthem was first produced. It was in 1814 after the burning of Washington by the British, Mr. Key was sent to the British fleet to negotiate for the release of several prisoners. Fearing that Key would make known their plans for the bombardment of Fort Henry, he was detained on the British vessel all night. Key witnessed the bombardment and by the light of rockets and shells at intervals sighted the American banner. In the early morning he saw "The flag was still there," and under the inspiration of this scene wrote the words that have made him famous. Of the patriotic song, "Columbia, the Gem of the Ocean," both words and music were written by Thomas a'Becket, an English actor. Many soldiers have declared that music was necessary in order to forget danger and gain inspiration for an attack. A Confederate officer said to his brother of the Federal army, "If we had your war songs you would never have beaten us." One of the earliest of the Civil War songs was "John Brown's Body." Julia Ward Howe visited the Army of the Potomac in 1861, and wrote a poem to be sung to the tune of "John Brown." She submitted it to the editor of the Atlantic Monthly, who gave it the title "Battle Hymn of the Republic."

"Mine eyes have seen the glory of the coming of the Lord;
He is tramping out the vintage where the grapes of wrath are
stored;

He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.

"I have read a fiery gospel, writ in burnished rows of steel;
'As ye deal with my countemners, so with you my grace shall deal;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on.'

"He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before his judgment seat;
O, be swift, my soul, to answer Him! be jubilant; my feet!
Our God is marching on.

"In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me;
As He died to make men holy, let us die to make men free,
While God is marching on."

Dr. George F. Root was the great song writer of the Civil War. In 1862 his "Battle Cry of Freedom" was written and later "Tramp, Tramp, Tramp, the Boys Are Marching." Encouraged by Dr. Root, Henry Clay Work wrote many songs, "Marching Through Georgia" being his best effort. Among his later temperance songs may be mentioned, "Come Home, Father," and "Phantom Footsteps." H. L. Schreiner, a German, who came to America when quite young, wrote, "The Mother of the Soldier Boy", "When Upon the Field of Glory", and "The Wearing of the Grey," popular with southern people. Stephen C. Foster, although best known by his ballads and negro melodies, wrote several war lyrics—"We've a Million in the Field", "Stand by the Flag", "For the Dear Old Flag I Die," and "Was My Brother in the Battle?" The southern poem, "My Maryland," written by James Randall, was set to the old German student tune, "O, Tannenbaum." The author of "Dixie" was Daniel Emmet of Mount Vernon, Ohio. "When Johnnie Comes Marching Home" is the work of "Louis Lambert," better known as Patrick S. Gilmore. "America" was written by Rev. Samuel Smith, the air being adapted from the English "God Save the King" by Henry Carey.

It has been said that "war" is a "great awakener of mind." So it proved, for the period in our country's growth was greatest after having participated in the great life struggle. Musical conventions were held in all parts of the country, foreign artists were brought before the American public. Theodore Thomas settled in America with his family in 1845, and for ten years we find him engaged in giving chamber concerts in New York. In 1864 he organized his first symphony orchestra. Conservatories and colleges were organized and those who possessed talent and ambition musically were enabled to realize their fondest dreams without going abroad.

QUESTIONS

1. What was the first music in America?
2. When was the Bay Psalm Book printed?
3. When were hymns added?
4. Why was the "lining out" method adopted?
5. When and where was the first music printed with words?
6. When was music printed with measure bars?
7. Tell the story of the introduction of the organ in Boston.
8. By whom was the first American organ built?
9. Give short sketch of the "tanner musician."
10. Who brought the first piano forte to America?
11. Who patented the first upright?
12. Give facts concerning Dr. Lowell Mason.
13. Where had opera been given previous to the war?
14. What places were afterwards opera centers?
15. When was "Clari, the Maid of Milan," first given?
16. What song is found in this opera?
17. Give steps marking the beginning of the orchestra and oratorio in America.
18. In what year was the first complete oratorio given?
19. Tell principal patriotic and war-songs and their composers.
20. How did the "Star Spangled Banner" come to be written?
21. In what way did the war affect our country's growth?

MUSIC IN AMERICA--II

Men Who Have Figured Prominently in the Development of American Music—Centers of Interest in Music—Song, Opera, and Symphony Composers.

John Knowles Paine was the first American composer to gain a reputation abroad. While studying there his Mass in D was performed at Berlin in 1867. His later works were the oratorio "St. Peter"; symphonies in C minor and in A; an opera, "Azara," produced in 1901; and a musical setting of Sophocles' "Oedipus Tyrannus."

Another composer, who figures largely in the development of music in America, is George Whitfield Chadwick. He has written many overtures, "Rip Van Winkle" having the most important place. His originality and mastery of the orchestration mark him a genius. Chadwick's most noted works are the concert overtures "Melpomene" and "Thalia"; his third symphony; the D minor string quartet, and a cantata, the "Lily Nymph." His works embrace almost all of the musical forms, and include three symphonies; overtures; chamber music; a comic opera, "Tobasco"; "Judith," a sacred opera; cantatas; instrumental, and vocal music. Chadwick is an educator and numbers among his pupils Horatio Parker, Arthur Whiting, Wallace Goodrich, F. S. Converse, and Henry Hadley.

In the realm of sacred music the name of Dudley Buck stands pre-eminent. His Motette Collection was the first collection published in America, embracing modern styles of German compositions, with the free use of modulation and an independent organ accompaniment. Buck elevated the standard of music of his time through his work as concert organist and teacher. His sacred compositions include anthems, hymns, offertories, and a Te Deum. His best known organ numbers are two

sonatas and the Triumphal March. Several books have been published by him.

Arthur Foot came into prominence through his college glee club work at Harvard University. His choruses for male voices commanded attention and his orchestral suite in D minor and a symphonic prologue "Francesca di Rimini" were highly successful. His gavottes have been likened to those of Bach.

William Wallace Gilchrist, a composer educated in America, has written solos, cantatas, choruses and religious music. His work for orchestra is of even greater significance. Other song writers are Van der Stücken, Adolph Föerster and C. C. Converse.

Silas Gamaliel Pratt and Louis Adolph Cöerne have written in nearly all the musical forms. Frederick S. Converse shows glimpses of the romantic element. His interpretation of Keats' poems, "Endymion's Narrative," and the "Festival of Pan" are most prominent.

Boston, New York, Chicago, St. Louis, Cleveland, Cincinnati and San Francisco are our chief musical centers.

Edward Alexander MacDowell, of the New York group of musicians, is one of America's most gifted composers. Among his greatest compositions may be mentioned the "Indian Suite," the themes built upon the music of the American Indian folk-songs; his four piano sonatas, the "Tragica"; "Eroica," subtitled "A Flower From the Realm of King Arthur"; the Norse sonata; and the Keltic sonata. As a song writer he stands with the greatest in the world, and his smaller compositions possess both mystery and beauty. An exceptional pianist, he was able to interpret his own compositions in an interesting manner. In 1896 MacDowell was called to fill the chair of Music at Columbia University. An accident in New York resulted in the passing of this great man and his death is universally mourned.

Henry W. Loomis is a pupil of Dvorak. He has been especially successful in combining music with recitations and pantomimes. He has written two operas,

"The Maid of Athens", "The Burglar's Bride," and many songs and type pieces.

Arthur Whiting may be styled an intellectual composer. Harry Rowe Shelley has written two cantatas, "The Inheritance Divine" and "Vexilla Regis"; a dramatic chorus, "Death and Life"; an opera, "Leila"; overtures and symphonic poems.

Other prominent New York composers are Gerrit Smith, a song writer; Homer Bartlett, an orchestral composer; C. D. Hawley and John Brewer, song writers; Reginald De Koven, a writer of comic operas and songs; Victor Harris, accompanist and song writer; William Mason; Arthur Nevin; J. Remington Fairland; Richard Henry Warren, and Carl Lachmund.

Ethelbert Nevin was a native of Pennsylvania. His natural genius, together with a broad musical education, found him well fitted for his life work. Prominent among his compositions are a suite, "May in Tuscany"; Venetian Sketches; The Sketch Book of thirteen songs; Water Scenes; In Arcady; suite for piano "En Passant"; pantomime for piano and orchestra; a cantata; many songs and piano pieces. The song, "The Rosary," and the piano solo, "Narcissus," have been largely instrumental in making him the most popular composer.

Frederic F. Bullard is known by his "Song of Pan", "The Sisters," and his settings to Hovey's "Here's a Health to Thee, Roberts", "Barney McGee," and the "Stein Song." G. W. Marston, Clayton Johns, and Homer Norris are other song composers.

Henry Schönfeld is an American composer making use of our national themes in his compositions. He has published many piano pieces. Frederic Grant Gleason wrote both librettos and music to the operas "Otho Visconti" and "Montezuma." His music to the "Culprit Fay" was most successful.

Wilson G. Smith of Cleveland has gained great favor with his song, "If I but Knew." Other works are two gavottes and Minuet Moderne. Johann Beck is a worthy musician of the same city.

William Schuyler, a song writer, and Ernest Kröger,

are St. Louis musicians. Mr. Kröger has written many musical settings to poems, such as a symphony, suite and overtures on *Endymion*, *Thanatopsis*, *Hiawatha* and *Sardanapalus*; a group of sonnets; *Twelve Concert Studies*; an etude "*Castor and Pollux*"; a *Romanza* and other works.

Edgar Stillman Kelley and Nathaniel Page are two western composers. Kelley has written a musical setting to *Macbeth*; a successful comic opera "*Puritania*"; and a Chinese suite "*Aladdin*." Page's opera, "*The First Lieutenant*" was first produced. He has written many successful works along dramatic lines and has employed various Japanese themes.

The names of two American women composers are Mrs. H. H. A. Beach and Margaret Ruthven Lang. Mrs. Beach's best works are the *Gaelic Symphony*; a mass in E flat; a *Festival Jubilate*; three cantatas, "*The Rose of Avontown*", "*The Minstrel and the King*," and "*Sylvania*." Her most important piano works are six duets, "*Summer Dreams*"; *Concerto in C sharp minor*; a *Bal Masque Waltz*; *Children's Album*, besides over sixty songs.

Margaret Ruthven Lang's *Dramatic Overture*; the overtures "*Nitichis*" and "*Totila*"; three arias, "*Sapho's Prayer to Aphrodite*", for contralto and orchestra; "*Armidia*," for soprano and orchestra, and "*Rhölms*," for barytone and orchestra; a cantata for chorus, solos, and orchestra; a sting quartet; compositions for violin and piano; piano pieces and songs complete the list.

Among the organists of renown are George Elbridge Whiting, Samuel Brenton Whitney, Edward Morris Bowman, and Hiram Clarence Eddy.

America's greatest living pianists are Fanny Bloomfield Zeisler, Julia Rive-King, and Myrtle Elvy. Madame Zeisler was born in Austrian Silesia, but came to this country when but two years of age. She has made extensive tours through the United States and has appeared in many foreign cities. Madam King made her debut in Leipsic in 1874, playing Liszt's second rhapsody and Beethoven's third concerto. She has appeared with great

success throughout the United States and has written several pleasing compositions. Myrtle Elvyn has achieved remarkable success and has written piano pieces and songs. Louis Gottschalk, the pianist, who died in 1869, was the composer of the symphony, "A Night in the Tropics," an overture, a cantata, and other works.

Albert Spaulding is America's greatest living violinist. Maud Powell's death occurred in 1920.

Theodore Thomas was the first great leader in America and has done much to raise the standard of music in this country. Dr. Leopold Damroch founded the New York Symphony orchestra and this was re-established by Walter Damrosch in 1903. John Philip Sousa is one of the most popular American leaders. He is also an excellent composer along military lines.

Victor Herbert, conductor, bandmaster, and composer, is the grandson of Samuel Lover, the novelist, playwright, and Irish song composer. Herbert was born in Dublin and received his musical education in Germany. His active life in music has been spent in America. He was leader of the famous Twenty-Second Regiment band in New York, after Gilmore's resignation. He took the leadership of the Pittsburgh Orchestra and placed it among the first three orchestras of America. He is the composer of some of the most popular American comic operas, namely, "The Ameer"; "Cyrano de Bergerac"; "The Singing Girl"; "The Fortune Teller"; "Babes in Toyland"; "It Happened in Nordland"; and "Babette." Other compositions are, *The Captive*, a serenade for strings; a symphonic poem, *Hero and Leander*; a suite, *Woodland Fancies*, and *Columbus*. He has orchestrated Mendelssohn's *Midsummer Night's Dream* and has written many excellent songs.

America shares with Germany the honor of being most largely engaged in the piano-making business. The real founder of the business in America was Jonas Chickering, "the grand, square, and upright man."

Excellent schools have been established and worthy educators are helping to broaden musical knowledge in

the United States. It is said that more attention is paid to music in our public schools than is shown in the schools of any country in Europe. This is also true of our higher institutions of learning. Choral societies are maintained in all parts of the country. Our singers, pianists, organists, and teachers are demonstrating as great talent as is produced in any country of Europe. New York is the principal opera center and Henry W. Savage has established a work of lasting benefit by presenting grand opera in English. Orchestras, on almost a permanent basis, have been established in Boston, Chicago, New York, Philadelphia, Pittsburg, and Cincinnati, and every other city maintains a band or orchestra by strenuous effort. More than twenty thousand bands are found in the United States.

The World's War, from 1914 to 1918, has flooded our country with artists and teachers from foreign shores. Before this time America had been steadily advancing in the knowledge and love of music. Today her schools of music present broad courses of study; in many of the public schools credit is given for music and teachers chosen to present the different instruments, also choral, theoretical and orchestral training. Through these agents and in conjunction with artist's and orchestral recitals the youth of our land are becoming thoroughly grounded in the art. In a short time America will take her place in Musical Appreciation second to no other country.

QUESTIONS

1. What American musician first gained a reputation abroad?
2. For what is George Chadwick noted?
3. What name stands preëminent in sacred music?
4. Who gained prominence through glee club work?
5. Name other song writers.
6. Name chief musical centers.
7. Give five important facts concerning MacDowell.
8. Name other New York composers.
9. Where was Ethelbert Nevin's birthplace?
10. Name his best works.
11. What composer is making use of our national themes?
12. Give prominent musicians of Chicago, Cleveland, St. Louis, and San Francisco.
13. Name two American women composers.
14. Name prominent organists, pianists, and violinists.
15. Who was the first great leader in America?
16. Who founded the New York Symphony orchestra?
17. Who is regarded one of the most popular band leaders?
18. What honor does America share with Germany?
19. Who was founder of piano industry in America?
20. Name facts proving important factors in our progress musically.

THE RISE AND DEVELOPEMENT OF OPERA

Remarkable Group of Florentines, Bent on Reviving the Greek Drama, Found they Had Invented Something New—Peri's "Daphne," the First Opera, Performed in 1597—Monteverde and Scarlatti—Grand and Comic Opera.

The Fifteenth and Sixteen Centuries were periods of a great intellectual and spiritual activity in Europe. On the part of everyone there was a thirst for knowledge and mental freedom. This mental uprising led to the reformation in Germany, England, Holland, Switzerland, and in other European countries.

Persecutions, massacres, and wars vied with each other in attempting to suppress this forward movement, but the spirit of right predominated and Europe slowly emerged out of the darkness of ignorance and superstition into a state of mental activity and culture.

The art of printing, which originated about 1450, exerted a powerful influence. Prior to this few people except the clergy could read and write. Manuscripts were few in number and expensive. Now that printed matter was reasonable in price, the desire was strong with the people to study and learn. Men who had hitherto acted as mere tools were now sufficiently awakened to believe in themselves and their possibilities.

Another great civilizing agent was the invention of gunpowder. Castles which had served as the hiding places for robber barons and other culprits were not able to resist the force of cannon balls; coats of mail were not proof against bullets. Through this agency the common people were able to assert their rights over political and social oppression.

The conquest of Constantinople by the Turks in 1453 was at first regarded as disastrous to this great advancement in civilization, but there grew out of it a movement

which has exerted a world-wide influence. Constantinople held the remains of the Greek civilization and the Greek culture. Latin translations of Greek works existed in Italy, but no one in Western Europe had studied the Greek language or had read in the original any of their great literary masterpieces.

When these literary men, driven out of their home, went as exiles into Italy, they carried with them the Greek ideas, language and literature. Soon the people of Italy became interested in the great achievements of the Greek race, their language was studied, the Greek epics and dramas read and re-read, until a love for knowledge was kindled and art became a necessity.

At this time a great movement arose, which was called the renaissance or revival of learning, changing the methods and ideals of the Middle Ages to those of modern civilization. There was a great change in the minds of men toward art, literature, philosophy, the state, society, and religion.

In Florence a society called the "Camerata" was formed. The meeting place for these men of culture was at the palace of Giovanni Bardi, and here was discussed art, literature, and all intellectual matters in which they were interested. This number included many remarkable characters, Vincenzio Galilei, father of the great astronomer Galileo Galilei; Bernardo Strozzi, and Girolamo Mei, aristocratic admirers of the fine arts, the poet Ottavio Rinuccinni, and the musicians Giulio Caccini, Jacopo Peri, Giacomo Corsi, and Emilio del Cavaliere.

The dramas of Æschylus, Sophocles, and Euripides were read and discussed not only as works of literature, but as productions for the stage. The question arose, "Why cannot this form of art be revived?"

At first the matter of soloists and the music to be provided for them, seemed to present the greatest difficulty. Galilei first wrote songs for a single voice with instrumental accompaniment. Caccini furthered this style. Jacopo Peri invented the recitative which is a kind of declamation partaking of the character of both song and speech.

The words of the first opera "Daphne" were written by Peri, who was a professional musician, a singer and an organist, and the libretto by Rinuccini. This was performed in 1597 and was so enthusiastically received that they were encouraged to write another opera, "Eurydice." The Grecian mythological story of the musician Orpheus was the subject upon which Rinuccini's poem was founded. Both Peri and Caccini set the words to music, but Peri's music was chosen when "Eurydice" was performed at the marriage of Henry IV of France to Marie di Medici at Florence in 1600.

The men of the "Camerata" were simply trying to revive the Greek drama, but instead had invented something entirely new, the opera.

History records that in the year 1285 at the court of Charles d'Artois in Naples the drama "Robin and Marion" was performed. Adam de la Halle, the composer, took a number of songs of the day, arranged them into a story, and connected them by a dialogue which he had written. The madrigal plays of a little later period are much the same in form.

In 1581 "Circe," a ballet opera, was performed to celebrate a royal wedding at Louvre.

The masques were dramatic entertainments based upon mythological or allegorical subjects, sometimes combining with their poetry and dancing, vocal or instrumental music. One of these was written and arranged by Ben Johnson.

These instances just noted are of little significance in the history of opera, because opera is an invention, not an evolution.

Claudio Monteverde (1567-1643) continued the work of opera with "Orfeo" in 1607, which was performed at the marriage of the son of the Duke of Mantua. The following year the opera "Arianna" was composed, Rinuccini acting as librettist for both operas. Monteverde's music was considered greatly superior to that of "Daphne" and "Euridice," for he seemed to successfully work out passages to express pathetic emotion and this appealed strongly to the people.

The orchestra here begins to assume an importance of its own. Over thirty instruments were used in the production of "Orfeo." Two harpsichords, two bass viols, several viols "da brazzio," a double harp, two small French violins, two chitarroni, two sets of wooden pipes, three viols de gamba, four trombones, one regale (folding organ), two cornetti (wooden horns, one flute, one trumpet, and three sordeni (muted trumpets).

At first all accompaniments consisted mainly of long sustained tones. Monteverde invented two new orchestral effects, the violin tremulo, a repetition or repercussion of tones, and the string pizzicati, plucking the strings with the fingers.

Derthick credits to Monteverde the introduction of the seventh chord (both dominant and diminished) without preparation.

Up to this time the operas had been given in the palaces of the princes; now in 1637 the first opera house in the world, called "The Theater di san Cassiano," was opened in Venice. In 1639, six years after Monteverde had entered the priesthood, he wrote the opera "L'Adone" to be performed in Venice.

Opera houses were soon opened in most of the larger Italian cities and this custom spread to Germany and France.

Alessandro Scarlatti of Naples was the next great genius to appear after Monteverde. He was the founder of the great Neapolitan school and the inventor of the Italian style of singing. Up to this time the recitative had been unaccompanied and now Scarlatti adds the accompaniment, giving to the recitative still more of a dramatic effect. Later he added the aria. One hundred and eight operas are attributed to him, nearly all of which were produced in Naples. The ones most celebrated were Pompeii, Ia Theodora, La Princess Fidele. He wrote many oratorios, two hundred masses and cantatas. He first applied the da capo.

Opera did not reach Paris until 1647, when Peri's "Eurydice" was performed.

Before we trace further the development of opera, let us learn what the term embodies. Opera is a combination of music and drama, in which both have equal prominence. It includes three principal elements, a dramatic story, music and action. The chief parts of the opera, apart from the overture, are the recitative, aria, ensemble, and chorus. Its aim throughout is to interpret the drama, which is a poem or composition representing a picture of human life and accommodated to action. The principal species of the drama are tragedy and comedy.

Italian opera places the emphasis upon melody and vocal effects. German opera makes more of the music itself, especially the orchestration and the harmonic treatment of the melody, while French opera devotes itself primarily to the dramatic demands. Wagner endeavored to embody all of these qualities in his works.

The two general classifications of opera are grand and comic. Grand opera may be described as an opera of high musical character, sung throughout, and accompanied by a full orchestra. It has full choruses, finales, arias, recitatives and all varieties of duets, trios, and quartets. Its plot is dignified and usually of a serious nature. There is harmonious co-operation between the lines of the plot, the music, and the scenic effects upon the stage.

The action of the drama is never checked nor veiled by the charm of the music, but the music must illustrate the emotional course and effects of the drama and aid in the development of the plot. The orchestra plays a most important part in interpreting the drama, for it not only reflects the moods of the characters, but by use of motives it suggests past incidents or anticipates coming events.

Comic opera is opera in which the music is varied by the interpolation of spoken words. An instance is given where grand opera was changed to comic. In the "Czar and Zimmerman" a cadenza for the bass appeared which was beyond the singer's voice and was carried out by the bassoon player. The singer turning to the bassoon player said, "I thank you." These words spoken gave it the classification of comic opera.

QUESTIONS

1. Give an account of the intellectual condition of Europe in the Fifteenth and Sixteenth Centuries.
2. When did the art of printing originate?
3. What invention followed?
4. Give date of the conquest of Constantinople.
5. What effect had this event on the intellectual life of Italy?
6. What movement arose at this time?
7. Describe the renaissance.
8. What was the result of the renaissance in music?
9. What society was formed?
10. Who were the members of the Camerata?
11. What steps did this society take toward the development of opera?
12. Define recitative.
13. Who wrote the first opera?
14. Define libretto.
15. How was Daphne received?
16. What opera followed and in what year was it publicly performed?
17. Who continued the work of opera?
18. What operas were written by him?
19. When performed?
20. Describe the orchestra.
21. Name and define two of Monteverde's inventions for opera.
22. With what invention does Derthick credit him?
23. Up to this time where had the operas been given?
24. Where and in what year did the first opera house appear?
25. What was the result?
26. What genius appeared after Monteverde?
27. What two inventions did he give opera?
28. How many operas did he write?
29. Define opera, naming its principal elements and chief parts.
30. Describe the two general classifications of opera.

OPERA IN GERMANY, FRANCE AND ENGLAND

Development Coincident With the Rise of the People.
Keiser's Hundred and Twenty Operas—Handel.—
Two Languages in the Same Work—A Formula for
Opera.

While dramatic music in Italy was still in its infant stages of development Germany, France, and England became interested in opera and modified it to please their varied tastes. No longer was opera to be an amusement for the nobility, for the spirit of democracy manifested itself in presenting it to the people and asking their patronage.

Heinrich Schütz (1585-1672) was the author of the first German opera. A copy of Peri's "Daphne" was sent to Dresden and as a preparation for performance the text was translated, but it was found impossible to adapt the German words to Italian recitative, the different structure of the German sentences bringing the emphasis in entirely different places. Heinrich Schütz was called upon to compose new music, which he did, and the work was given in 1627. Nothing further in the work of opera was done by Schütz, but his attention was turned to church music and oratorio and in this department he highly distinguished himself.

Not until the beginning of the next century did German opera begin to grow. Hamburg was chosen as the cradle of opera in Germany and here in 1678 the first opera house was built. This city was the richest and most independent city of Germany, and being remote from the centers of political disturbance, suffered less from the Thirty Years' War than most other parts of the country. Not until Reinhard Keiser (1673-1739) identified himself with the opera in Germany did it gain a foothold strong enough upon which to build. "Irene,"

which appeared in 1734, was the first work which subject, text, and music were all truly national. In all, Keiser wrote one hundred and twenty operas.

Mattheson and Handel were Keiser's successors. In 1699 Mattheson's first opera, "Die Pleyaden," was produced. In Hamburg he met Handel, which acquaintance ripened into a friendship broken only once and that by a duel when a broad metal button on Handel's coat probably saved his life.

George Frederic Handel (1685-1759) was born at Halle, on the Saale, Lower Saxony. His parents possessed no musical talent whatever and discouraged every attempt on the part of the lad to hear or study the art. Finally taking up the study of music together with his literary work, he progressed rapidly. After his father's death his natural inclination conquered and Hamburg, in the height of its musical prosperity, attracted his attention. His writing of music merely began here and the next thirteen years was spent in travel. In Florence his first Italian opera, "Roderigo," was produced. Vittoria Tesi took the leading role and following him to Venice appeared in his opera "Agrippina." In England his opera "Rinaldo" was composed in two weeks' time and was produced at the Haymarket Theater, appearing night after night for weeks. After this fourteen operas in eight years were written by him, his total number reaching forty-one. He gave up opera writing reluctantly to confine himself to the oratorio, saying that "sacred music was best suited to a man descending in the vale of years."

Outside of Italy the matter of language used in opera caused much serious comment. The opera "Almira," written by Handel for Hamburg, has German recitatives for the dialogue and Italian arias. For a period of three years in London, Italian and English were both used in opera.

Addison describes the use of the different languages in an amusing manner. "The King or hero of the play generally spoke in Italian, and his slaves answered him in English; the lover frequently made his court and gained the heart of his princess, in a language which she

did not understand. At length the audience got tired of understanding half of the opera and to ease themselves entirely of the fatigue of thinking, so ordered it that the whole opera was performed in an unknown tongue." Addison predicted that this conduct would be marveled at by the coming generations, but instead has been in-dorsed by the English and American people.

A certain formula existed almost down to the time of Mozart by which all operas were governed. The plot was always classical; six characters only (three men and three women) were allowed to take part; sometimes a woman would take a man's part, and many of the men sang in a falsetto voice; three acts were presented in which each character appeared in an aria, five kinds of airs existed, each when finished was followed by a return to the first part, the repetition, including as many embellishments as the singer could invent. The varieties of airs mentioned included the singer's ability to sustain long tones, to speak the words rapidly and expressively, to sing long flourishes brilliantly, a general unfolding of the whole art of beautiful singing. Following this outline the singer became the principal figure in opera and the dramatist was lost sight of completely. After many years Wagner was the one who finally restored opera to its rightful domain.

In the latter part of the 16th century the ballet was the popular amusement among the nobility of France. This consisted not only of dancing, but of vocal and instrumental music as well. Opera in France grew out of the ballet and originated with Robert Cambert (1628-1677). He was considered the best of the French composers until through the intrigues of Lully his position at the court was destroyed. Associated with Abbe Perin as poet, *La Pastorale* was written, performed first in 1659 and afterwards repeated at the palace of Louis XIV. They obtained of King Louis XIV in 1669 the exclusive privilege for twelve years of giving operas, not only in Paris, but in all the cities of France. Cambert was driven out of France by Lully and with the unpleasantness of his stay in London hastened his death. Be-

sides "La Pastorale", "Adonis" was written in 1662, "Adriane" produced in 1667 and "Pomona," a pastoral. "Adonis" was never performed, the score having been lost.

Very little was accomplished by them for French opera. Their real service lay in the first step of Perrin in the matter of lyrical poetry and the impulse given by their first combined effort in opera.

French poetry as it then existed, was wholly unsuited to musical treatment. There were no free lyric forms, such as would give a composer free scope for his imagination, in setting them to music. The form of verse employed by them was considered by the poets as the only poetic form worthy of a place in literature. Perrin was the first to break away from this literary superstition and to write lyric verses suitable for music.

Jean Baptiste Lully (1633-1687) was a poor Italian boy brought to Paris by Chevalier de Guise, who placed him as scullion in the kitchen of his niece, who desired to learn Italian. The boy's spare moments were spent practicing upon an old violin, and being overheard was placed in the Princess' band. From this position he entered a band of Louis XIV and did so well that a band of musicians was established especially for him to train. His successes continued and he used his influence with Louis to deprive Abbe Perrin of a grant issued to him for twelve years. Lully obtained the grant and became "the founder of the French National Opera." The poet Quenault aided him and this partnership lasted for fourteen years. They composed the first legitimate French opera, "Les Fetes de l'Amour et de Bacchus." Twenty operas were composed by Lully in this time.

Henry Purcell (1658-1695) was England's greatest composer. This lad began his study in music under Captain Henry Cooke and continued it under Humphreys, who had been sent to France to learn the method employed by Lully. Purcell excelled in the writing of songs and many of his anthems are still in use. In 1675 he composed the first English opera, "Dido and Æneas." At his early death England was left without a guide in

music until Handel, who had just been appointed Kapellmeister of the Court of the Elector of Hanover, came to their assistance, and here he remained so long that it was with difficulty that he reinstated himself with the Elector of Hanover, who, at Queen Anne's death, came to the English throne as George I.

While in England Handel produced his famous "Rinaldo" at the Queen's Theater. He organized the Royal Academy of Music for the production of Italian opera, and this was presented at London with great splendor.

"The Beggar's Opera," written by John Gay and first presented at the Theater Royal in 1728, turned attention somewhat from Handel and when Bononcini and Father Ariosti came to London and instituted warfare against him he became bankrupt in money, courage, and health.

After having recovered his health he began the writing of oratorios, a field in which he was destined to stand without a peer.

QUESTIONS.

1. Who was the first opera composer in Germany?
2. How did the opera originate in Germany?
3. Did Schütz further the opera in Germany?
4. When did German opera begin to grow?
5. Why was Hamburg chosen as the cradle of opera?
6. Who were the prime movers here?
7. What writer of note appeared later?
8. Name some of Handel's most important operas?
9. What was his total number of operas?
10. In what form of art did he excel?
11. What formula governed the writing of operas to the time of Mozart?
12. Who finally corrected the abuses which had crept into opera production?
13. What amusement was popular among the nobility of France in the latter part of the Sixteenth Century?
14. Out of what was the French opera evolved?
15. When and with whom did it originate?
16. What comic operetta was produced by Cambert and Perrin?
17. What right did they obtain in 1669?
18. What did they accomplish for real French opera?
19. Who became the leading opera composer of France?
20. Give a description of Lully's early life.
21. How did he gain the management of the opera?
22. What poet aided him?
23. What was the first legitimate French opera?
24. To whom is credited the source of opera in England?
25. What one opera did he write?
26. Who wrote *The Beggar's Opera*? When and where was it first produced?

BEGINNING AND DEVELOPMENT OF ORATORIO---1600-1900

Moral and Religious Aim in a Form of Music That Began
In Rome in the Year 1600 — Bible Stories Set to
Music — Story of an Eminent Musician — Passion
Plays — Composers of Eighteenth and Nineteenth
Centuries.

The year 1600 marks the beginning of two notable events in the history of music. At the same time the opera appeared in Florence a similar idea under the name of oratorio was attracting attention in Rome. The two inventions possess so many qualities in common that it is a difficult matter to point out the nature of their difference. The chorus, aria and recitative were present in both opera and oratorio, and each included acting, costume, scenery, and the ballet. The character of the subject-matter, however, was dissimilar. Opera depicted the loves and lives of characters found in mythology, while oratorio had a distinctly moral and religious aim. While the forms of the oratorio were influenced by those of the opera, its different aim and purpose gradually brought about the real distinction which exists today between the two species. After a time oratorio ceased to be acted, excluded dancing and admitted only serious and devout music.

The word oratorio is gained from the Italian verb *orare* (to pray). The plays which preceded the oratorio were first given in the oratory (place of prayer) of St Philip of Neri (1515-1595), who introduced a dramatic treatment of Scripture readings to attract the people and lessen interest in the secular plays of Rome, which were degrading in their influence. St. Philip had some of the most interesting Bible stories written in verse and set to music by the best composers. The Good Samaritan, Job

and His Friends, and The Prodigal Son were favorite subjects.

The plays were divided into three classes. The mysteries dealing with sin and redemption, the moralities in which vice and virtue were personified and the miracle-plays which dealt with Scripture stories and legends of the saints. In these plays no women were allowed to take part, the priests being the actors and taking female as well as male parts.

The plays fulfilled their purpose for the following account was recorded of them in the chronicles: "Such curiosity was excited by the performance of the first part that there was no danger during the sermon that any of the hearers would retire before they had heard the second." The churches became so crowded that the plays were taken into the street. Stages were erected and sometimes hundreds of actors would take part and the plays would last for several days. Soon the secular element grew so strong that the plays became profane. Only in one place did they retain their original purity and that was in the oratory of St. Philip. The first of these plays were given about the middle of the Sixteenth Century.

After the death of St. Philip, Emilio de Cavaliere wrote the music and Laura Guidiccioni the words of the first true oratorio, called "*La Rappresentazione di Animo e di Corpo*" (The Representation of the Soul and Body). This was first given in St. Philip's oratory in 1600. The characters found in this oratorio were Time, Human Life, the World, Pleasure, the Intellect, the Soul, and the Body. The orchestra consisted of five instruments, a double lyre, a harpsichord, a double guitar, and two flutes. Chorus and acting were employed and a ballet at the close of the performance to music sung by the chorus.

The oratorio did not share the fate of the opera, which after Peri's and Caccini's efforts fell into the capable hands of Monteverde. For a long time the oratorio was almost forgotten, until Domenico Mazzocchi (1590-1650) wrote, "*The Lament of Mary Magdalene*," and following this Giacomo Carissimi (1604-1674) furthered the

work by writing "The Plaint of the Lost", "The Story of Job", "Belshazzar", "David and Jonathan", "Abraham and Isaac", "Jephtha", "The Last Judgment", "Job and Jonas." In his oratorios the recitative is developed more fully and the scenery and action begin to decline.

Alessandro Scarlatti (1659-1725), was a versatile writer excelling in opera, oratorio and cantata writing. Of his sacred works, "The Sacrifice of Abraham" and "The Martyrdom of Saint Theodosia" occupy most important places.

At this time a contemporary writer Alessandro Stradella appears as an eminent musician. The story is told that men were sent by a rival in love to put an end to Stradella, but upon hearing his oratorio "St. John the Baptist," were so struck by its beauty that they failed to carry out their purpose.

At this period in oratorio development, Rome ceased to be its growing ground, the work having been taken up in other lands. In Germany the Passion music developed from old plays largely made up of incidents in the life of Christ. Many instances are given showing that the Passion has been the source of dramatic effort from a very early date. St. Gregory Nazianzen (339-390) presented it in the form of a Greek tragedy, with chorus.

In the Middle Ages when Latin and Hebrew were the only tongues to proclaim the Scriptures, the priests first declaimed the story of the sacrifice to the people with action, and in time singing was used in connection. Spitta tells us that "one priest sang the narrative portion, a second the words of Christ, a third those of the other individuals, while the utterances of the populace (the crowd) were repeated by the choir." He further interestingly relates, "The Passion plays were so conducted, in many parts of Germany, that only a preliminary portion was performed in the church, while the principal action was played in a procession, arranged to go to a raised spot outside the church, called the Calvary or Hill of the Cross. The procession was planned on the

Biblical narrative of the progress to the Cross, the different personages distinguished by their clothes or by emblems, among them a representative of Christ with the Cross, marched in traditional order, chanting hymns of lamentation. At certain spots the procession halted and performed the more dramatic scenes."

In the Sixteenth and Seventeenth Centuries, a great many of these Passion plays were brought out. These were similar to each other in that they were written as plain-song, and a certain plan was followed out whereby the narrator took the tenor part, the bass that of Christ, and the other characters by the altos.

Heinrich Schütz, in his Passion music, departed from this plan, bringing in the vocal solo, the instrumental accompaniment, and the dramatic chorus, but otherwise holding fast to plain-song. At this time Schütz introduced the chorale or hymn. This is the product of the Germans, having its origin in the folk-song. These hymns, sung by the people, were inspiring, sometimes as many as thirty appearing in one Passion setting.

Matthewson, Sebastiani, and Keiser all attempted the writing of Passion music.

Now we approach a writer whose works are masterpieces. Johann Sebastian Bach (1685-1750) has given us a "Passion according to St. John," and greater still his "Passion according to St. Matthew." Besides these, Bach wrote three other Passion numbers, the Christmas Oratorio, the Ascension Oratorio, and two hundred and ninety-seven cantatas.

Karl Heinrich Graun (1701-1759) wrote "Der Tod Jesu" (The Death of Jesus) and since 1755 this has been performed annually in Berlin.

The Passion music begins and ends in Germany, its only survival being found in the Passion Play at Oberammergau.

In England the oratorio developed in the form with which we are acquainted. George Frederic Handel began his oratorio writing when England had grown tired of the opera and demanded something of a more serious nature for the Lenten season. Handel's first

oratorio, "Esther," had been written in 1720, but was not performed in public until 1733, and then with scenery, costume, and action.

In 1739 Handel abandoned the stage and put his whole effort into oratorio writing. "Saul" (1739), "Israel in Egypt" (1739), the "Messiah" (1742), "Samson" (1743), "Hercules" (1745), "Belshazzar" (1745), the "Occasional Oratorio" (1746), "Judas Maccabaeus" (1747), "Alexander Balus" (1748), "Judas" (1748), "Solomon" (1749), "Suzanna" (1749), "Theodora" (1750), "Jephtha" (1752), "The Triumph of Time and Truth" (1757). In the twenty years in which time these oratorios were being written no rival attempted to enter the field of Handel, and no oratorio to this day has ever held the place in the hearts of the people like the "Messiah."

Thirty-five years after the death of Handel, Joseph Haydn (1732-1809), inspired by hearing the "Messiah," wrote the "Creation" (1796). The "Seasons" (1801) followed.

Mozart attempted nothing in the form of oratorio, and Beethoven and Wagner but one each, "Christ on the Mount of Olives," and "Das Liebesmahl der Apostle" ("The Love Feast of the Apostles.")

During the early part of the Nineteenth Century oratorio was again almost forgotten. The few written of lasting value were, "The Last Judgment" (1826), by Ludwig Spohr (1784-1859), "Des Heilands letzte Stunden" (1835), called "Calvary" in England, and "The Fall of Babylon" (1842).

Felix Mendelssohn Bartholdy (1809-1847) added "St. Paul" and "Elijah," and at the time of his death was writing "Christus." This charming writer reveals an excellent style in combining music and words, and gave more importance to the orchestration than any writer preceding. Critics speak of his oratorios as religious operas given without costume or acting. "Elijah" is generally regarded as full of dramatic splendor.

The beauty of Mendelssohn's character stands forth in a letter to Schiller, who had jestingly written him

about turning his attention to some form of writing that would make him famous. Mendelssohn answered: "You reproach me that I am twenty-two and not yet famous. To this I can answer nothing; but if it has been the will of God that at twenty-two I should be famous, then famous I most likely should be. I cannot help it, for I compose as little with a view to becoming famous, as of becoming a Kapellmeister. It would be delightful to be both, but as long as I am not positively starving, I look upon it as my duty to compose just how and what my heart indites, and to leave the effect it would make to Him who takes heed of greater and better things. As time goes on I think more deeply and sincerely of that — to write only as I feel, to have less regard than ever to outward results, and when I have produced a piece that has flowed from my heart — whether it is afterward to bring me fame, honors, orders, or snuff-boxes, does not concern me."

Robert Schumann (1810–1856) wrote two chorals, "Paradise and the Peri" (1843) and "Scenes from Göthe's Faust" (1844–1853).

France gives us Hector Berlioz (1803–1869) and his one oratorio "Infancy of Christ." "The Damnation of Faust" was a choral of large proportions.

The "Redemption" (1882) and "Mors et Vita" from the pen of the melodious genius Charles Gounod (1818–1893), are two works which "The Land of the Oratorio" received with as great appreciation as those of the foreign Handel and Mendelssohn.

France, in the last part of the Nineteenth Century, produced notable work in both opera and oratorio. Cæsar Franck (1822–1890) brought out several short oratorios, but the "Beatitudes" has found greatest favor. His works resemble Wagner's, but are not parallel to them. Claude Debussy (1862) is an oratorio writer.

"The Legend of the Holy Elizabeth" and "Christus" are the gift of Franz Liszt (1811–1886).

Johannes Brahms (1833–1897) shows a remarkable intellect in his choral works, "The German Requiem"

(1868), the "Song of Destiny" (1872) and the "Song of Triumph" (1873).

Since the days of Purcell the greatest English writer that has appeared is Sir Edward Elgar (1859), and the oratorios of this gentleman are not mere imitations of his predecessors, but strike out into new fields teeming with modern ideas and enthusiasm. Elgar's first oratorio, "The Light of Life," and subtitled a "Meditation," was written in 1896. "The Dream of Gerontius" followed in 1900. In 1903 "The Apostles" and in 1906 the "Kingdom," both having been given in this country under his leadership.

John Knowles Payne (1839-1906), who for years occupied the chair of music at Harvard, wrote the oratorio "St. Peter" (1873).

The oratorio may be summed up as a choral of large proportions upon a sacred text, prominence being given to the lyric and epic elements, and treated from a dramatic standpoint, without aid of action, costume or scenery. The music consists of symphonies or overtures, airs, recitatives, duets, trios, and choruses.

QUESTIONS

1. What two events originated in 1600?
2. In what respect did the early oratorio differ from the opera?
3. Show the lines on which they afterwards diverged.
4. From what is the word oratorio derived?
5. Why did the clergy introduce a dramatic treatment of Scripture readings?
6. Into what three classes were these dramatic plays divided?
7. What caused the plays to degenerate?
8. Who wrote the first true oratorio?
9. What was the title of this first work?
10. When and where was it first given?
11. What instruments were used?
12. What oratorio writers followed?
13. In what country did the Passion music arise and develop?
14. What prominent characters in the history of music are identified with this second stage of oratorio development?
15. What survival of the Passion music exists today?
16. In what country did the style of oratorio with which we are familiar originate?
17. What master in England devoted himself to this work?
18. Name his principal oratorios.
19. Who took up the work at his death?
20. What of oratorio in the early part of the Nineteenth Century?
21. Briefly sketch Mendelssohn's work in this field.
22. Name prominent French writers.
23. Name England's most gifted modern writer.
24. Give his principal works.
25. Define oratorio.

OPERA IN ITALY, GERMANY AND FRANCE

Italy the Home of Comic Opera — From Scarlatti to Puccini — Mozart and Beethoven — Wagner's Theories — French Controversies — The Character of French Music — Noteworthy Composers in the Three Countries.

ITALY

Comic opera originated during the latter part of the Scarlatti period. Defined, comic opera is of a humorous cast in which the music is varied by the interpolation of spoken words. The plot is lively and full of amusing situations, and the story ends happily. The music suits the nature of the plot, being gay and cheery.

A skillful writer in this style, Niccolo Logroscino wrote, "Il Vecchio Marito," and "Tanto bene Tanto male." Other writers included Jomelli, Pergolesi, and Piccini. Pergolesi's "La Serva Padrone" (1731) attracted considerable attention.

Niccolo Piccini (1728-1800) composed both grand and comic opera. His operas alone numbered nearly one hundred and fifty. He was also a writer of songs, romances, and sacred music. Among his most successful operas are "Olympiade", "Roland," (1777), "Didon" (1783), and "Greselda." "La Buona Figlia" was a popular opera bouffe.

Giovanni Paisjello (1471-1815) brought out a "Barber of Seville," but later this was surpassed by Rossini's opera upon the same text.

In the Eighteenth Century Domenico Cimarosa wrote the comic opera "Il Matrimonio Segreto." This opera contained the finest overture produced up to that time.

Early in the Nineteenth Century Gioacchini Rossini (1792-1868), finding opera in a state of disorder, pro-

ceeded to cover up the defects, quoting Wagner, with "just naked, ear-delighting, delicious, meaningless sound." Although his works were built upon ideas far from being correct, two masterpieces remain as monuments to his memory—"William Tell" and "The Barber of Seville."

Two men followed, Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1802-1835), who were endowed with power to touch the heart. Bellini's principal works were "Norma" (1831), "La Somnambula" (1831), "I Puritani" (1834), and Donizetti's "Anna Bolena", "Elisire d'Amore", "Lucrezia Borgia" (1844), "Lucia di Lammermoor" (1835), "La Fille du Regiment" (1840), "La Favorita" (1840), and "Don Pasquale" (1843).

Guiseppe Verdi (1813-1901) was a man of remarkably long life and one of continuous growth. The operas he has written are loved by everyone, especially "The Rigoletto," (1851) "Il Trovatore" (1853), "La Traviata" (1853), and "Aida" (1871). In 1874, at the age of sixty-one, he wrote a "Requiem," but to the great surprise of historians "Otello" appeared in 1887, and "Falstaff" (1893), at the age of eighty-one, is considered by many as his masterpiece. Arrigo Boito, who acted as librettist for Verdi, has gained praise with his "Mephistopheles" (1868).

All are familiar with the "Cavalleria Rusticana" of Pietro Mascagni (1863), which from the time of presentation in 1890 has been successful. Many other operas have been written by him, but none showing the merit of the first written.

The composer of the day in Italy is Giacomo Puccini (1858). The early part of his life was one continued struggle. From his pen have flowed the operas "Manon Lescaut" (1893), "La Boheme" (1896), "La Tosca" (1900), and "Madame Butterfly" (1904).

To this list we add the final names of Ruggiero Leoncavallo, whose name is linked with the opera "I Pagliacci," and Nicola Spinelli, with his one-act "Cobelia" and three act lyric drama "A Basso Porto."

The "La Scala" opera house at Milan has been built one hundred and thirty-seven years, and during that time has been the scene of many notable performances.

For what is Italy not noted? The origin of opera and oratorio, magnificent singers, opera writers, inventors (the piano and the violin having attained their highest perfection there) the great violin makers Amati and Stradivarius and the virtuosi, Domenico, the harpsichord player, and Paganini, "The Wizard of the Violin."

Enrico Caruso, greatest Italian tenor, born 1874, died 1921.

GERMANY

Johann Adam Hiller (1728-1804) was the originator of the operetta or singspiel among the Teutons. "The Village Barber", "The Harvest Wreath", "Love in the Country", "Lottie at Court," and "The Chase" are works in which he combines the beauty of the Italian idea with the German solidity.

Having traced the rise of opera in Germany to the Eighteenth Century we take up the list again with one of the greatest composers the world has ever known—Wolfgang Amadeus Mozart (1756-1791). He was not destined to be a writer of tragedy and hailed with delight the rise of the opera bouffe, and his "Don Juan", "The Marriage of Figaro," and the "Magic Flute" well deserved Otto Jahn's tribute: "He assembled the traditions of a long period of development and put the finishing stroke to it."

The story of comic opera would not be complete without reference to Beethoven's "Fidelio," a bachelor's soliloquy on conjugal love. This introduces nothing new, but a broader dramatic expression.

The Nineteenth Century ushered in Ludwig Spohr (1784-1859) and Carl Marie von Weber (1786-1826). "Jessonda," by Spohr, and "Euryanthe" and "Der Freischütz" by Weber, may be termed romantic operas. Founded upon the folk-song, they describe legends and tales of love and chivalry written in the old Romance dialect. Weber was a true German and understood what

his people demanded and has long been regarded as a model.

Heinrich Marschner (1795–1861), with his “Hans Heiling” and “Der Templar und die Judin” studied closely Weber’s style. “Das Nachtlager in Granada” by Conradin Kreutzer (1780–1849), and “The Czar and Zimmermann,” by Gustav Lortzing (1803–1851), were pleasing in effect. “Stradella”, “Martha,” and “L’Aine en Peine” are numbered among the works of Frederic Flotow (1812–1883).

Richard Wagner (1813–1883) in the Nineteenth Century produced “Rienzi” and as other composers had done, started for Paris, hoping for a production of his work. Being defeated in his purpose did not daunt this noble soul, neither did his exile in Switzerland, resulting from political troubles in 1848, thwart the great object to be accomplished.

Reviewing the work of opera from 1600, he took advantage of the two centuries of development and started upon the work anew. His theories were, (1) That the music should be secondary to the drama; (2) That the libretto should be a worthy one; (3) That a composer should write his own drama so as to be in full sympathy with it; (4) That the music should not interrupt the action; (5) To make use of a speech-song (an endless recitative); (6) A leading motive associated with a particular personage and used throughout the score to accompany him; (7) A symphonic use of the orchestra.

Wagner’s operas are “Rienzi”, “The Flying Dutchman”, “Tannhäuser”, “Lohengrin”, “Tristan and Isolde”, “The Meistersinger”, “Der Ring des Nibelungen” (comprising “Rheingold”, “Die Walküre”, “Siegfried”, “Götterdämmerung”, and lastly “Parsifal.” His use of the “Leit motif” alone, described as “the association of a theme, or musical phrase, with a particular personage, idea, or incident in a drama,” marks him a genius. “The Meistersinger” was his only comic opera. The works written since his time are largely embodiments of his ideas and the Nineteenth Century will be remembered as the “Epoch of Richard Wagner.”

Karl Goldmark (1830), a Hungarian, early became a citizen of Germany. His opera, the "Queen of Sheba," is the most popular.

Stepping aside from the beaten path, Engelbert Humperdinck (1854) wrote "Hansel and Gretel" (1893), basing it upon a fairy tale, and immediately it became world-famous.

Wilhelm Keinzl's "Evangelimann" is another successful opera. Cyrill Kistler, Max Schillings, Seigfried Wagner, Eugen D'Albert, Ignaz Brüll, August Büngert, and Richard Strauss are famed in German opera. Strauss wrote "Salome", "Guntram", and "Feuersnot."

The one strong characteristic of the Germans, namely: their solidity, manifests itself in their music. So great has been their success that it is impossible to predict what eminence they will attain in future years.

FRANCE

Probably no history of music has been written which has not made reference to the Gluck-Piccini controversy. In the history of opera it stands as a most interesting incident. Christoph Wilibald Gluck (1714-1789) was a German by birth, but as the founder of the French school of grand opera figures in history as a French writer. He possessed a mentality akin to Wagner's, and his idea was to make the music of the opera as nearly as possible represent the idea of the text, leaving out vocal effects intended only for display and using the orchestra to enliven the most effective parts. Gluck's idea regarding opera and his words against Italian opera had brought upon himself the enmity of the foremost German critics. Turning his attention to Paris, a better field for his labor presented itself, so writing and rehearsing his opera "Iphigenie en Aulide" in Vienna, he produced it in 1774 in Paris. Successful in this venture "Orpheus and Eurydice" (1762) and "Alceste" (1767) were given in the next two years attracting large audiences.

The classical style and dramatic idea did not meet the approval of the Parisians. Another difficulty pre-

sented itself in musicians refusing to play under Gluck except when given double pay. He was a most exacting conductor, yet in the end converted to his ideas the lazy as well as the most obstinate performer.

The opposing faction finally induced Piccini, a rival composer, to enter the field, and now began a controversy that promised to overshadow the Handel-Bononcini war. Opponents claiming Gluck's operas lacked melody, "*Armide*" was written and produced in 1777 to refute this charge. In later years this same complaint was brought against Wagner.

The culminating point was reached in putting both composers at work on "*Iphigene en Tauride*." Gluck's opera was successfully given in 1779, but Piccini's was delayed two years. It is thought that delay was planned by influential friends at court, and when it was finally produced it was regarded as inferior and the struggle ended.

"*Echo et Narcissa*" was given in 1779 and the opera "*Les Danaïdes*" begun but never finished on account of illness.

Belonging to the Eighteenth Century, besides Gluck, are Andre Ernest Gretry (1741-1813), Luigi Cherubini (1760-1842), an Italian by birth, and Etienne Mehul (1763-1817). Gretry is best known by "*Richard Cœur de Lion*." Cherubini wrote "*Medea*" and "*The Water Carrier*." Mehul was a pupil of Gluck's and his writings were strongly influenced by him. "*Joseph*," a simple Bible story, entirely without women characters, is his greatest production.

In the Nineteenth Century we find an interesting trio of French writers in Francois Boieldieu (1775-1842), Daniel Auber (1782-1871), and Louis Hérold (1791-1833). Boieldieu wrote "*The Calif of Bagdad*" and his finest production "*La Dame Blanche*." In Auber's "*La Muette di Portici*," known in England as "*Masaniello*" (1830), the Germans were much disturbed by the element of tragedy it contained being used to the happy ending of all plays. "*Masaniello*" acted as an inspiration, bringing about the uprising in Brussels, which resulted in the

kingdom of Belgium. "Le Maçon", "The Crown of Diamonds", "La Part du Diable", "Manon Lescaut," and "Fra Diavolo" are other well-written operas. Hérold is remembered by "Zampa" and "Le pre aux Clercs."

Gasparo Spontini (1778-1851), a famous Italian composer, wrote for the French stage. "La Vestale" was at first rejected, but through the influence of the Empress Josephine it was put upon the stage in 1807 and was well received.

Grand opera and Giacomo Meyerbeer (1791-1864) are names that will forever be associated. Born at Berlin of Jewish parents, his name was Jakob Liebman Beer. Meyer was added after the death of a rich relative, and after a sojourn in Italy Jakob was changed to Giacomo. A man so economical that he fell little short of being a miser, yet in his operas reveled in a wealth of splendor, scenery, and orchestral effects. His "Robert le Diable" (1831, "Les Huguenots" (1836), and "Le Prophete" (1849), were finished productions. Before "L'Africaine" was produced death claimed this writer.

Jacques Halevy (1799-1862), born in Paris of Jewish parents, made himself famous by writing one grand opera, "La Juive," in 1835, and a comedy, "L'Eclair."

Felicien David (1819-1876) wrote successful operas, "La Perle du Bresil", "Le Saphir", "La Captive", "Lalla Roukh," and "Herculanum," Ambrose Thomas (1811-1896) composed "Mignon" and the immortal Charles Gounod (1818-1893) gave "Faust" as his masterpiece. The creator of the genus operetta was Jacques Offenbach (1819-1880), and his "Orpheus in the Underworld", "La Belle Helene", "Blue Beard," and "The Grand Duchess of Gerolstein" are familiar examples of his style.

"Carmen" at first production was pronounced a failure. Georges Bizet (1838-1875), disappointed and overworked, died three months after this decision was made. Shortly after his death it was acclaimed a success and holds the stage to this day.

Of the modern school of French composers "Manon" is Massenet's masterpiece. Other writers are Chabrier, Bruneau, Charpentier and Debussy. The tendency among the modern French writers is to bring out strange harmonic effects.

Cesar Franck, 1822-1890, the eminent Belgian composer and organist, has been called "The Saint of French Music." He is reckoned among the composers of France because of the years spent there in work and study. Claude Achille Debussy, born at St. Germain-en-Laye, France, in 1862, is the most typical of the musical impressionists of the present day, and the most gifted representative of the modern French school. His greatest work is his opera *Pelleas and Melisande*, the libretto taken from Maeterlinck's drama of the same name. Vincent D'Indy, born at Paris in 1851, is also a leader in the new French school.

The entire group of French composers is most interesting. Their music has always had a decidedly national flavor, its vitality has never been exhausted, and in no country at the present day is musical energy more active, ambitious, and individual.

QUESTIONS

Italy—

1. Define comic opera. When did it originate in Italy?
 2. What writers first embraced this style?
 3. Name the principal writer of the Eighteenth Century.
 4. Name first writer of Nineteenth Century and give principal operas.
 5. Name operas of Donizetti and Bellini.
 6. Give five points concerning Verdi.
 7. Who wrote "Cavalleria Rusticana"?
 8. Who is the composer of the day in Italy?
 9. Name a famed Italian opera house.
 10. Name seven things for which Italy is noted.
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Germany—

11. With whom did the German singspiel originate?
 12. What two writers of the Eighteenth Century are most prominent?
 13. Name three romantic operas.
 14. What four composers preceded Wagner?
 15. Relate principal facts in Wagner's work.
 16. Name remaining German composers of note.
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France—

17. Outline the Gluck-Piccini controversy.
18. Name other composers of the Eighteenth Century.
19. What trio of the Nineteenth Century is noted?
20. What grand operas did Meyerbeer write?
21. Who created the genus operetta?
22. Name writers of the modern French school.
23. What tendency is apparent in their writings?

OPERAS, MUSIC AND LIBRETTOS

OPERA	MUSIC	LIBRETTO	FIRST PERFORMED Where	When
The Beggar's Opera.....	{ John Gray { Dr. Pepusch		London	1728
Orpheus	C. Gluck.....	Calzabigi.....	Vienna	1762
Iphigenie en Aulide	C. Gluck.....	Du Rollet.....	Paris	1774
Iphigenie en Tauride.....	C. Gluck.....	Guillard.....	Paris	1779
The Marriage of Figaro.....	Mozart.....	Da Ponte.....	Vienna	1786
Don Giovanni	Mozart.....	Da Ponte.....	Prague	1787
The Magic Flute.....	Mozart.....	Schikaneder.....	Vienna	1791
Il Matrimonio Segreto.....	Cimarosa.....	Bertati.....	Florence	1792
The Water Carrier.....	Cherubini.....	Bouilly.....	Paris	1800
Fidelio.....	Beethoven.....	{ Sonnleithner { Bouilly	Vienna	1805
The Barber of Seville.....	Rossini.....	Sterbini.....	Rome	1816
Der Freischütz.....	von Weber.....	Kind.....	Berlin	1821
Semiramide.....	Rossini.....	Rossi.....	Venice	1823
Euryanthe.....	von Weber.....	Mme. von Chezy.....	Vienna	1823
La dame Blanche.....	Boieldieu.....	Scribe.....	Paris	1825
Oberon.....	von Weber.....	Planche.....	London	1826
Masaniello.....	Auber.....	{ Scribe { Delavigne	Paris	1828
William Tell.....	Rossini.....	{ Jouy Bis Marast	Paris	1829
Fra Diavolo.....	Auber.....	Scribe.....	Paris	1830

OPERAS, MUSIC AND LIBRETTOS—Continued

OPERA

	MUSIC	LIBRETTO	FIRST PERFORMED Where When
La Sonnambula.....	Bellini.....	{ Romani Scribe	Milan 1831
Zampa.....	Herold.....	Melleville.....	Paris 1831
Robert le Diable.....	Meyerbeer.....	{ Scribe { Delavigne	Paris 1831
Norma.....	Bellini.....	Romani.....	Milan 1831
L'Elisir d'Amore.....	Donizetti.....	Romani.....	Milan 1831
Hans Heiling.....	Marschner.....	Devrient.....	Berlin 1833
Das Nachtlager von Granada.....	Kreutzer.....	Braun.....	Vienna 1834
Lucrezia Borgia.....	Donizetti.....	Romani.....	La Scala, Milan. 1834
I Puritani.....	Bellini.....	Pepoli.....	Paris 1835
La Juive.....	Halevy.....	Scribe.....	Paris 1835
Lucia di Lammermoor.....	Donizetti.....	Cammerano.....	Naples 1835
Les Huguenots.....	Meyerbeer.....	{ Scribe { Deschamps	Paris 1836
The Postilion of Longjumeau.....	Adam.....	{ De Leuven { Brunswick	Paris 1836
Benvenuto Cellini.....	Berlioz.....	{ Wailly { Barbier	Paris 1838
Czar and Zimmermann.....	Gustav Albert Lortzing..	Gustav Albert Lortzing..	Berlin 1839
La Fille du Regiment.....	Donizetti.....	{ Bayard { St. Georges	Paris 1840
La Favorita.....	Donizetti.....	{ Royer { Waez	Paris 1840

OPERAS, MUSIC AND LIBRETTOS—Continued

OPERA	MUSIC	LIBRETTO	FIRST PERFORMED	
			Where	When
Linda di Chamouni.....	Donizetti.....	Rossi.....	Vienna.....	1842
Rienzi.....	Richard Wagner.....	Richard Wagner.....	Dresden.....	1842
The Flying Dutchman.....	Richard Wagner.....	Richard Wagner.....	Dresden.....	1843
Don Pasquale.....	Gaetano Donizetti.....	Gaetano Donizetti.....	Paris.....	1843
The Bohemian Girl.....	Balfe.....	Bunn.....	London.....	1843
Ernani.....	Verdi.....	Piave.....	Venice.....	1844
Stradella.....	Flotow.....	Friedrich.....	Paris.....	1837
Rewritten and presented.....			Hamburg.....	1844
Tannhäuser.....	Richard Wagner.....	Richard Wagner.....	Dresden.....	1845
Maritana.....	Wallace.....	Fitzball.....	London.....	1845
Martha.....	Flotow.....	{ St. George Friedrich }	Vienna.....	1847
The Merry Wives of Windsor.....	Nicolai.....	Mosenthal.....	Berlin.....	1849
Le Prophète.....	Meyerbeer.....	Scribe.....	Paris.....	1849
Lohengrin.....	Richard Wagner.....	Richard Wagner.....	Weimar.....	1850
The Cobbler and the Fairy.....	{ Luigi Ricci Federico Ricci }	Piave.....	Venice.....	1850
Rigoletto.....	Verdi.....	Piave.....	Venice.....	1851
Il Trovatore.....	Verdi.....	Cammanaro.....	Rome.....	1853
The Marriage of Jeannette.....	Masse.....	{ Barbier Carre }	Paris.....	1853
La Traviata.....	Verdi.....	Piave.....	Venice.....	1853
The Barber of Bagdad.....	Peter Cornelius.....	Peter Cornelius.....	Weimar.....	1858
Orpheus in Hades.....	Offenbach.....	Cremieux.....	Paris.....	1858

OPERAS, MUSIC AND LIBRETTO—Continued

OPERA	MUSIC	LIBRETTO	FIRST PERFORMED	
			Where	When
The Masked Ball.....	Verdi.....	Somma.....	Rome	1859
Faust.....	Gounod.....	Barbier.....	Paris	1859
Lurline.....	Wallace.....	Fitzball.....	London	1860
The Lily of Killarney.....	Benedict.....	{ Oxenford Boucicault	London	1862
The Trojans at Carthage.....	Hector Berlioz.....	Hector Berlioz.....	Paris	1863
La Belle Helene.....	Offenbach.....	{ Meilhac Halevy	Paris	1864
The African.....	Meyerbeer.....	Scribe.....	Paris	1865
Tristan und Isolde.....	Richard Wagner.....	Richard Wagner.....	Munich	1865
Mignon.....	Thomas	{ Barbier Carre	Paris	1866
The Grand Duchess of Gerolstein... Offenbach.....		{ Halevy Meilhac	Paris	1867
Romeo and Juliet.....	Gounod.....	{ Barbier Carre	Paris	1867
Mephistopheles.....	Arrigo Boito.....	Arrigo Boito.....	Milan	1868
Die Meistersinger von Nürnberg.... Richard Wagner.....		Richard Wagner.....	Munich	1868
Aida.....	Verdi.....	{ Ghislanzoni Locle	Cairo	1871
Madam Angot's Daughter.....	Lecocq.....	{ Clairville Siraudin Koning	Brussels	1872

THE EVOLUTION OF THE ORGAN AND PIANO

Organ Developed From the Syrinx—Piano From the Monochord — Struck Strings: Monochord, Clavichord, Dulcimer — Plucked Strings: Clavicytherium or Clavicembalo-verticale, Harpsichord.

In Genesis 4:21 reference is made to Jubal, who "was the father of such as handle the harp and organ." It can hardly be supposed to in any way have borne a resemblance to the instrument with which we are familiar.

The first idea of a wind instrument was probably suggested to man by the passing breezes as they struck against the open ends of broken reeds. The reeds varying in length, gave forth sounds varying in pitch. This may have suggested, that if placed in a particular order, they would produce a succession of sounds or a short musical scale. Several reeds of different diameters and lengths, bound together in a row, the tops open and so arranged that the mouth could pass easily from one to another, and an instrument was gained upon which simple melodies could be performed. It is thought that Jubal's organ (ugab) was of this kind. This instrument was well known among the Greeks under the name of "syrinx", made with from three to nine tubes, usually seven. Known in China as "koan-tfee", with twelve tubes of bamboo, and used by the Peruvians, made of cane and soap stone. The mouth had to be in constant motion to and fro over the tubes, or they had to be shifted to the right or the left under the mouth. In order to correct this, the idea occurred to conduct the wind into the tube from below instead of above. This was a great step forward.

In the syrinx the reeds were cut off just below the knot. The knot did not permit the wind to escape, but

caused it to return to the same place where it entered, thus traversing the length of the tube twice. These were practically stopped pipes, producing a sound nearly an octave lower than an open pipe of the same length.

The open species had a short additional portion left below the knot, to serve as a mouth-piece or wind receiver. A narrow slit was made through the knot, to serve as a passage way for breath. By cutting a small horizontal opening immediately above that slit, with a sloping notch, the breath blown in at the lower end, in passing through the slit would strike against the edge of the notch above, producing rapid flutterings, which communicated to the air in the tube would cause a sound to be emitted.

Later it was thought possible to obtain more than one sound from a single pipe. First, one hole to be covered or exposed by the finger, then a second, and so on, would be cut laterally in the body of the pipe, in a line with this opening in the knot. This experiment would be attended with the same result on the pitch of the tone, as if the tube were shortened at each hole in succession. The same short succession of agreeable sounds as those of Pan's pipe, would be obtainable from one tube, and this was called the flute-a-bec, held perpendicularly to the mouth like a clarionet.

When the bellows was invented, in the shape of a bag, to be placed under the arm, the syrinx became a bag pipe. The next step was to place the pipes on a box, and let the wind into the box from a weighted bellows. These were used by the Greeks about two hundred years before the Christian era.

The invention of the organ is attributed to the Greeks. From a passage in Cassiodorus, who lived about 528 years after Christ, we learn that, in his time, the organ was an instrument of highest estimation for a time, and its use afterwards declined.

The first organs used in the Christian era, of which we have accurate knowledge, were in the Eighth Century. Mention is made of one in Spain in the Fifth Cen-

ture, and in Rome in the Seventh. These instruments were small, having one or two octaves and from eight to fifteen pipes. As there was no keyboard, the sound was made and stopped by the drawing out and pushing in, of a slide under each pipe. Only melodies were performed, the player using one hand to push in one slide, the other to draw out another. In the Ninth Century organs were made in France and Germany, having slides operated by upright levers, marked with the letters A, B, C, etc., indicating the pitch of the pipes. At the end of the Tenth Century a famous organ in Winchester Cathedral, England, had four hundred pipes. At the end of Grove's "Dictionary of Music and Musicians", this organ had three sets of slides and required three players, a principal organist and two assistants.

In the next century keys took the place of slides. These were made of wood and were from three to six inches in breadth, played by hard blows of the fist. From this we learn that even as late as the Fourteenth Century organ music was **monodic**.

Thomas Aquinas says organs were not used in churches in his time, 1250 A. D. Bingham affirms that Marinus Sauntus, who lived about 1290 A. D., first introduced the use of them into the churches. Gervas, the monk of Canterbury, who lived at the beginning of the Thirteenth Century, says organs were introduced more than one hundred years before his time.

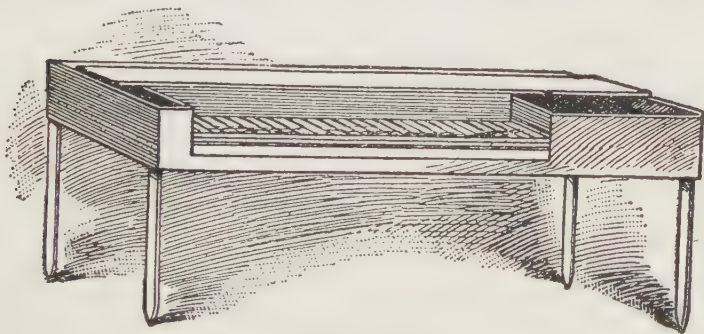
Naturally, the pneumatic organ is claimed as the prior invention. This is confirmed by the discovery of a monument at Rome, a picture of which appears in Hawkin's History of Music, Vol. I, page 403. Cassiodorus also gives a description of an instrument, that is supposed to resemble a small hydraulicon. After this time a barbarism spread among the people of Europe, very destructive to arts and science, and the organ shared the same fate.

St. Jerome mentions an organ that could be heard a mile away, and another at Jerusalem, which was heard at the Mt. of Olives.

It is believed that the organ pedal was invented about 1300, but little is known concerning it, until introduced into Venice by "Bernhard, the German", about 1445 or 1470. Reed pipes were introduced about the Fifteenth Century. The organ swell is credited to Jordan (1712). The Venetian swell, by which a more gradual crescendo and diminuendo is effected, was an invention of England. Frescobaldi, a musician of the early part of the Seventeenth Century, has been called "The Father of Organ Playing."

PIANO

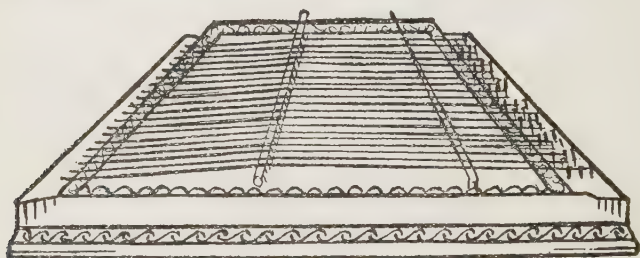
The monochord, an instrument of one string, is traced so far back into antiquity that its originator is unknown. It possessed a movable bridge, by which the player could produce the intervals of the scale by moving



Clavichord

the bridge with one hand and plucking the string with the other. After keys were applied to the organ, the monochord was provided with keys, each one applying a bridge to a different place in the string, corresponding to the intervals of the scale. About the middle of the Fourteenth Century other strings were added, with brass wedges or "tangents" on the ends of the keys, which not only divided the strings into parts, but setting the string in vibration, produced a tone. This was called a clavi-

chord, and consisted of an oblong box, with the strings running right and left, and when performed upon was placed on a table in front of the player. The keys of the clavichord were black as to naturals and white as to chromatics, and when depressed sent the tangents upward to the strings. The dulcimer consisted of a flat box, acting as a resonating chamber, over which the strings of wire were stretched. They were struck by little hammers. This predecessor of the piano was invented by Pantaleon Hebenstreit.



Dulcimer

The psaltery is the predecessor of the keyboard instruments with plucked strings, namely, the harpsichord (clavicytherium or clavicembalo-verticale) and its varieties, the spinet and virginal.

The psaltery, a triangular-shaped instrument, with a sound-box like a dulcimer, but plucked with the fingers or a plectrum. After the introduction of the plectrum, the more ancient method of playing, i. e., with the fingers, was called psalmos; singing to such playing was called psalmodia; and an instrument, when thus played, was called psalterion. Hence our words, psalm, psalmody, and psaltery.

The clavicytherium or clavicembalo-verticale was originally designed to be played upon a table. Its case was three-cornered. In place of the tangents of the clavichord, there were used wooden bars (jacks), having at the upper end a small pointed piece of hard quill, by

means of which the strings were set in vibration. In course of time standards were provided, and the sound-board was placed on end.

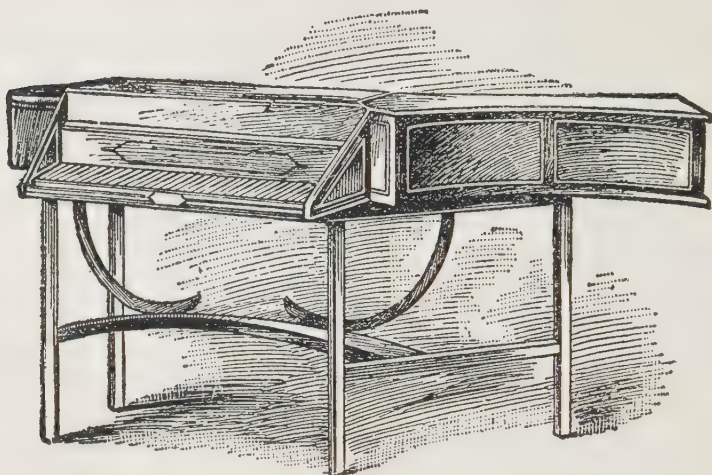
At first virginals were played on tables, and were trapezoidal in shape. Later John Spinitus was the first to make use of the new oblong shape when introduced, and from this fact the name spinet was applied.

The action of the harpsichord was the same as that of the virginal or spinet, but more complicated. Instead of having one string to a tone, the harpsichord had two, three and sometimes four. The number of strings and the peculiar mechanism required the shape to be changed from a trapezoid to a harp-shaped frame. As the harpsichord developed, it was fitted with double and triple banked keyboards. The upper row or rows of keys acted upon one string each, and the keys of the lower upon two. A series of strings, shorter by one-half, were fastened beneath the others, and sounded an octave higher, the others being tuned in unison. The harpsichord as a type can not be exactly described, for each maker in turn gave to it some individual idea. The harpsichord took the leading place in the early orchestras, and was played by the conductor.

In 1710, Bartolomeo Christofori, an Italian, produced a "gravicembalo col piano e forte", a keyboard instrument capable of soft and loud effects, called at first the forte-piano. This piano-forte was made entirely of wood, strung with poorly made wire, and the action and tone has been pronounced weak and crude.

Maurius of Paris, in 1716, presented piano models to the Royal Academy. It is thought that he did not get his ideas from Christofori, but was the second independent inventor of the piano.

About the same time Schröder, of Germany, invented a similar instrument, and his ideas were improved upon by Silberman, who made the first "wing-shaped" or "grand" piano. These pianos were introduced into England in 1766, and in 1784 John Jacob Astor, of New York, imported from London the first pianos known in America.



First Winged-shaped Piano

These were small, four and one-half to five octaves, square pianos, with eight legs. The few imported pianos were soon ruined, owing to the journey and the severe climate of this country.

In 1790 John Hawkins, an American, first conceived the idea of making upright pianos, and was successful in his attempt at building one. Until 1830 all pianos were from four and one-half to six octaves. In 1840 the first American "grand" piano was made, the great achievement of Jonas Chickering's genius.

QUESTIONS

Organ—

1. How was the first idea of a wind instrument suggested to man?
2. Give mythological story of the origin of Pan's pipes.
3. Describe the first stopped and open pipes.
4. Describe the development of the flute-a-bec.
5. When bellows were added to the syrinx, what was the instrument called?
6. Were organs in use before the Christian era?
7. Describe the organ used in the Eighth Century.
8. How did the organs of the following century differ?
9. When did keys take the place of slides?
10. Describe the keys.
11. Was the first organ pneumatic or hydraulic?
12. Who invented the organ pedal, swell, Venetian swell?

Piano—

1. Describe the monochord.
2. Describe the clavichord.
3. Name the last of the "struck string" variety.
5. Name instruments of "plucked string" group.
6. Who invented the piano-forte?
7. What was it first called?
8. Who made the first grand piano?
9. Who made the first grand piano in America?

MUSIC IN THE CLASSIC PERIOD

The Classic Emphasis on Form, as Distinguished From Expression — Development of the Sonata, Fugue, and Symphony.

The term classical is one very often wrongly applied. In a general way, it means everything worthy to live. It is used in the best sense in literature, and is in direct contradistinction to the term romantic. These terms may be spoken of as platforms of observation, and are both borrowed from literature. The first, derived from the Latin (*classicus*), meaning of the class, a quality above the average; also a term applied to Roman men of the highest income. The word romantic was used by poets in Germany and France. Its derivation was from romance, of the Roman language.

In music, the classical ranks highest in order, because the formal side is of the greatest importance, whereas in romantic music the ideal, or content, predominates over the form. Form is the manner of arranging material for the satisfaction of the principles of unity, symmetry and contrast.

Compositions which have proven themselves worthy to live are spoken of as classical, but, strictly speaking, only works written in the sonata form may be so termed.

This does not imply that only sonatas are classical; the styles of composition written in this form are the symphony, an expansion of the sonata; the fugue, one in which the several voices begin at fixed intervals, one after the other, each repeating the subject at a certain interval above or below the preceding part; and the suite, a group of dance forms.

Among the forms preceding the sonata that materially influenced its development we find the madrigal, a musical serenade, originating from the word *madrugar*, meaning to rise early in the morning. The words were always amatory.

A step higher, we trace the chamber music originating about the end of the Fifteenth or the beginning of the Sixteenth Century. At first this was entirely vocal, but in order to support the voices, and keep them in tune, the addition of instrumental accompaniments was made, and this suggested the use of instruments alone for the purposes of the concert.

The demand arose for pieces of less dignity, and we find dance tunes hitherto only for a single instrument arranged in parts for viol and violin, and these were issued into suites, a group of dance forms.

Morley, in 1597, speaks of its being effective to alternate the slow, staid Spanish pavaues, with the lighter and more stirring galliards. This alternation is what first suggested to composers the plan of following a slow movement with a lively one, and vice versa. As these different kinds of dances differed in rhythm, the pavaues in common and the galliards in triple measure, composers grasped the idea that changes in rhythm would heighten the contrast between movements.

One thing that did not seem to be settled at first was the matter of key contrasts. The early suites contained four principal divisions: The *allemande*, the *courante*, the *sarabande*, and the *gigue*. These differed in character but were all written in the same key. Between the last two the minuet and *gavotte* were sometimes introduced.

The sonata grew out of the suite and marks the culminating point, being the highest development of musical form. It is derived from the Italian verb (*sonare*), to sound. It was C. P. E. Bach who gave us the germ of the sonata. In its psychical form it consists of four movements, the *allegro*, *adagio*, *scherzo* or minuet, and *finale*. These four movements are but different aspects of the one universal thought, or we may speak of it as one unity expressed through four different channels.

This was further developed by Haydn. In his three movement sonatas the appeal to the intelligence by the opening *allegro* is always followed by an appeal to the

emotions in a slow movement with broad melody, harmony and much sentiment. His finales are always bright and lively. In form the finale is usually a rondo, in which a single melodic subject is periodically repeated.

When Haydn wrote a sonata in four movements he introduced, as the third, the minuet, a piece of music in dance rhythm, this idea being suggested by the ancient sonatas of Biber and Corelli. The minuet being a dance in triple measure, formed an excellent bridge between an emotional slow movement and a light, jocund finale. Haydn was well acquainted with the fluent melody of Italian music, and his themes are song-like in character.

Mozart, who followed Haydn, did not develop the sonata form in any particular, but added to it a vitality, grace, freedom of style, and a sense of artistic elegance.

In Beethoven's youth the technic of the sonata composition had reached the point of beauty, but he soon infused into it human feeling. He used greater freedom in the use of keys, elaborated the slow introduction, and made it of high significance. In passing from the first to the second theme, he made a logical connection by embodying in this episode parts of the first subject. In place of the old minuet Beethoven introduced the scherzo. Scherzo means joke, and was originally a light, genial composition, but finally grows into humor and even mystery and awe. Beethoven's compositions are divided into three periods. His first works show the influence of Haydn and Mozart; the second period are those of his maturity, such as the "Appassionata"; the third embodies the sorrow and bitterness of his last unhappy years. In the sonata he represented the sense of unity better than any other, and in his writings we find the beginning of the romantic feeling. Haydn and Mozart adhered to form strictly. Beethoven breaks away into free fantasy form and reveals the pathos of his life. With him it was no so much: What shall I say? but, How shall I say it?

From the beginning of the sonata to its highest development covers a period of seventy-five years. As a general thing, only the allegro movement is written in the

sonata form; any of the others may be so written, but this is seldom done. The sonata, in the major key, may or may not have an introduction, after which the first subject, proposing a theme, follows in the key of the tonic major. The episode acts as an interlude leading up to the second subject in the key of the dominant. Following this is an episode and the repetition from the first subject, through the second episode. The development portion grows out of many keys, and consists of the development of a part or parts of the first and second subjects. After this comes the first subject in its original key, next the episode, and then the second subject, this time in the tonic key. The coda acts as ending to the sonata.

The sonata form in the minor key differs only as regards key relation.

It may or may not have an introduction	• •	First subject Key tonic minor	Episode
Second subject Key relative major or a fifth above tonic		Episode	• • Development portion
First subject Key tonic minor		Episode	Second subject Key tonic major

Coda

The term symphony was first used to designate the instrumental preludes and interludes of the opera. It may now be defined as the highest form of instrumental music, resembling a sonata, except that it is written for an orchestra. It consists of three or four movements. The usual form is: (a) allegro; (b) largo, adagio, or andante; (c) scherzo, or minuet and trio; (d) allegro. The symphony was brought to its classic form by Haydn, but further development is due Mozart, Beethoven, Mendelssohn, Schumann, Brahms, and others.

A symphonic poem is a composition for the orchestra which in length and musical importance resembles the symphony, but does not follow any orthodox form. It is descriptive and narrative in character, and is a musical

counterpart of the literary word poem. Liszt has been styled "The Father of the Symphonic Poem."

The fugue is the most formal composition. It is a French word derived from the Latin (*fugare*), to put to flight, and that from the Greek (*fugere*), meaning to flee. The initial motive, or first subject, forms the principal material for the composition, and throughout the piece is reproduced by each of the two, three, four or more parts. The subject is repeated by the second voice, usually a fifth above or a fourth below, and this forms the answer. While the second voice is giving the answer the original subject proceeds with a counterpoint, which becomes the counter-subject, as does every successive part at the completion of the fugue theme. The third part follows with the subject again in the principal key, but an octave higher or lower than the first part. The entry of the subject, answer and counter-subject is called the exposition of the fugue, and the first section or development is said to be completed. After the exposition comes the development of all the musical possibilities in the way of melodic ideas, free imitation, and double counterpoint, giving variety and still preserving the unity of the fugue.

The use of episodes is one method of varying the work. An episode consists generally of a number of measures, and is usually developed from parts of the subject and counter-subject. Modulation is introduced serving to break the monotony which the incessant repetition of the principal theme might otherwise cause. One episode may follow another, and often short episodes are employed between the different parts of the fugue as well as between the developed sections.

Following the episode or episodes, another exposition again enters. Subject and answer are again brought forward, but follow a different order from that of the first section; the part which gave the subject now takes up the answer, the subject being given to the part which before gave the answer, the counter-subject forming itself as before explained. All the parts are continued

and in some the original counter-point appears, either simple or inverted. Following this exposition is an episode. The greater the number of parts, the greater will be the number of expositions and episodes. The unifying of parts, or the bringing together of the original themes for the grand climax, is accomplished by the stretto, a hurrying together of the subject and answer by means of a shortened distance between them. One stretto is usually found, and there may be several strettos in the course of the fugue. Often a coda is added, and to strengthen the tonality at the very finish we find the employment of a pedal or double pedal point. A cadence, either perfect or plagal, completes the fugue.

The form of the fugue resolves itself into subject, answer, counter-subject, episode, exposition, stretto, and coda.

The fugue was developed from the canon, which was the invention of Guillaume Dufay, a Belgian, in the Fourteenth Century. Its present state of perfection is due to Johann Sebastian Bach, but credit must be given to all the worthy minds who aided in its development, and who caught but faint glimpses of its final outcome.

Haydn, Mozart and Beethoven show Bach's influence. Beethoven was the first composer to delve deeply enough into the meaning of the master's works to be able to draw from them something deeper than mere technic. Among his best known are his great quartet fugue for strings, the fugue in the finale of the Eroica Symphony, the finales to the third Rasoumowsky Quartet, the Cello Sonata, and the enormous movement in B flat, which originally formed the termination to the great string quartet.

Mozart's fame rests chiefly upon his sonatas, but his fugues are interesting and valuable. The fugues of Cherubini are of technical interest. Mendelssohn was a clever writer and has left excellent preludes and fugues. Among recent fugal writers Rheinberger stands eminent. Worthy of mention is his fugal work in his organ sonatas.

QUESTIONS

1. Explain the difference between the terms classical and romantic.
2. Define classic and romantic music.
3. What compositions are written with strict regard to form?
4. What forms preceded the sonata?
5. Describe the initial steps in the development of the suite.
6. What four divisions did the early suite contain?
7. What grew out of the suite?
8. Who gave us the germ of the sonata?
9. Name its four movements.
10. Who further developed the sonata?
11. Who followed Haydn?
12. What did Beethoven introduce into the sonata?
13. Describe the three periods of Beethoven's writing.
14. How long a period does the development of the sonata cover?
15. Outline the sonata, in major and minor keys.
16. Define symphony.
17. Name four movements of symphony.
18. What writer brought the symphony to its classic form?
19. Who further developed it?
20. Define symphonic poem.
21. Who is styled "The Father of the Symphonic Poem"?
22. Name principal parts of the fugue.

MUSIC IN THE ROMANTIC PERIOD

The Art Becomes an Expression of the Emotions of Everyday Life — Five Men Whose Names Will Always be Associated With the Movement.

In the Middle Ages mythological fables, Christian legends, and stories of fairyland were classed as romances. In these tales the element of the supernatural was prominent. Especially was this true of southern France, where in Provence the stories dealt with mysterious things. The term romance was first used in reference to tales written in the Romance tongues, but has grown to refer to a tale which is the product of the imagination. For a long time these had been forgotten, when in the last century they were again brought to notice and the writers designated as belonging to the romantic school.

A glimpse into political history may give us one of the reasons for the Roman movement. The French revolution was the culminating point in a long struggle to overthrow a certain formalism and stiffness that had gotten control of the government. Everything manifested an unnatural condition of affairs. Landscape gardening flourished in France, but all that was done was as far away from the native thought as possible. Every tree was trimmed in a way foreign to the original tree plan as evidenced. In a way this showed the reflection of despotic power.

The Roman movement was the effort to throw off the formality and live a broader, freer life. This movement had effect on music and musicians. Before the Nineteenth Century the genius was an upper servant in the house. Haydn and Bach were given but meager salaries. Mozart revolted against the orders of the Archbishop of Salzburg.

The term romantic introduced into music literature meant the humanizing of music, with the result that it is

an expression of the emotions brought about by every day life. The thought of form was subordinated and the imaginative and emotional given free play.

Operas whose subjects are taken from romantic literature, or songs whose music is set to romantic words, are classed under this division. Passages may easily be selected which present romantic pictures to the mind. In pure instrumental music it is not easy to recognize the marks of romanticism, much depending upon sympathy and mental predisposition.

As may readily be imagined, as soon as the romantic spirit attempted to find expression, war was immediately declared by the classical writers, although these terms were not then applied. For centuries music had been protected by the church, and naturally had drifted into a form that excluded all emotions save those of religion and worship.

Songs of love, war and adventure were developed by the troubadours in the Latin countries, and at the same time in Germany the meistersingers were at work along similar lines. It was a difficult matter for justice to be shown in this new venture, for the critics were always bound by rules of the past, and dealt severely with those who dared depart from its traditions.

Since the time of Beethoven the names of Weber, Schubert, Schumann, Chopin and Liszt have been linked inseparably with the romantic period. Music was in danger of becoming a cold science until these master minds rescued it and transformed it into a living art.

Von Weber holds first place in the operas of the romantic school. He was a student of romantic literature, thereby gaining his inspiration. The themes for his operas were taken from German, French, Norse, Spanish, and Oriental tales, and contained scenes and characters found in mediæval and modern legends and folklore.

In Schubert's symphonies and sonatas the romantic idea reveals itself by sudden transitions and unexpected modulations. These are characteristics found in the music of the Magyars. Although Schubert was a spon-

taneous melodic writer, he was so charmed by the weird Hungarian melodies that he copied them and embodied them in his works.

Schumann, who is ranked in the same category with Schubert, Franz and Grieg, was strongly imbued with the romantic spirit. He was at his best in piano compositions, writing his most famous works in the short period between 1836 and 1839. These included the *Fantasia*, opus 17, the *F minor sonata*, the *Fantasiestücke*, the *Dauidsbündlertanze*, *Noveletten*, *Kinderscenen*, *Kreisleriana*, *Nachtstücke*, and *Humoresque*. A concerto ranks as his greatest composition. Four symphonies and three sonatas may be added to this list. He is known in history as the one who first developed the short piece, such as *Entrance to the Forest*, *Lovely Flowers*, *Bird as Prophet*, and *Elves*.

A poetic idea runs through the compositions of Mendelssohn that is easily followed, and a refinement of taste showing harmony in thought.

Frederic Chopin (1809-1849) was the boldest and most original of the romantic period. He was a unique character, one who possessed the rare perception to know what he could do. In pianoforte music he was a genius. Schumann, a contemporary writer, said of him, "Hats off! A genius! The boldest and proudest spirit of his times."

Chopin represents the liberation of the piano from orchestral and choral influences and colorings. He was a composer for the piano alone, and showed it to be a solo instrument in itself. Beethoven's greatest works are for the orchestra, and all of his compositions have an orchestral coloring.

Each instrument has an idiom, a mode of expression. Schumann's compositions may be called the idiom of the piano. He composed so much for the piano that all his musical thoughts were expressed in it as a native tongue. James Hunker said of Chopin, "Never so long as the piano remains the piano will Chopin be forgotten. He is, as Rubenstein says, its soul."

Among romantic compositions Chopin did more than any other composer except Liszt. His was a wide range of works, embracing concertos, ballades, etudes, mazurkas, nocturnes, preludes, scherzos, waltzes, polonaises, sonatas, rondos, and individual pieces, such as the tarantelle, berceuse, and barcarole, making the total number nearly one hundred.

His ballades free in form show him at his best. The etudes epitomize his poetic, delightful nature. Perhaps no other writer has been able to make his music re-echo with the emotions of his life as Chopin, and his compositions have been well styled his memoirs and his autobiography.

Chopin was born at Zelazowawola, Poland, a village near Warsaw, and was possessed of a strong patriotic vein. The wrongs his people suffered were never long out of his mind, and he embodied in his music the romance of the land and the people.

The popular music of his country is founded on dance forms and dance rhythms, and one writer has stated that more than one-fourth of Chopin's compositions are made up of dance forms. He loved the national airs, and often introduced them into his music. The most characteristically Polish of any are the mazurka and polonaise. His mazurkas are largest in number, and are based on the native dance. He revived the old Polish dance, the polonaise, which, just the opposite, is based on the courtly dance of nobility.

His nocturnes are universally admired. They are dreamy and contemplative, and the playing of them is often liable to be exaggerated. His preludes are mere poetic and dramatic sketches, and the scherzos form one of the most valuable additions to music.

His waltzes are an idealization of the dance form, full of beauty and originality. The mere physical side, the keeping time with the feet, does not enter into them. Chopin caught the ideality of the waltz rhythm.

Franz Liszt's place in history may be summed up in three things. First, the greatest piano virtuoso up to the

present time. He was greatly influenced by hearing Paganini play, whereupon he decided to become "The Paganini of the Piano", which title is often given him. Second, the introduction of orchestral pianoforte playing, and third, he will be remembered as the inventor of the symphonic poem.

Liszt was a strong romanticist, revolting against traditions that tied up. He wrote a symphony which was formal, combining certain movements, tempi, and structure, but he contended that the form should be determined by the thought.

Many of Liszt's rhapsodies are based upon the Hungarian melodies. The world knew nothing of their national march, which was named in honor of Frances Rakoczy II, until Liszt arranged the music (notes) for the piano and introduced it on a concert tour throughout the principal cities of Europe. It is thought by some that perhaps more of its melody is due to Liszt than to Czinka Tanna, the gypsy girl composer.

The forty years of Liszt's life he conducted and composed. His great ambition was for the latter accomplishment.

When Johannes Brahms appeared, Liszt welcomed him as a romanticist. As a man Brahms was broad-minded. He knew the world and was interested in it all.

When Clara Wieck Schumann was called upon to part with the beloved Robert Schumann, it was Brahms who helped the stricken wife and her fatherless brood of eight children, and for forty-three years proved himself a devoted friend.

Brahms was a scholar and philosopher. In music he was a weaver of beautiful tapestries, the design of which is not easily detected. There is nothing dramatic about his work; it is absolute music, i. e., instrumental pure and simple, and as a master of instrumental form he stands unexcelled. A wonderful example of his ability as an instrumentalist is connected with his tour through northern Germany with Remenyi, the eccentric Hungarian violinist. At a concert, where they were to play the

Kreutzer sonata, at the last moment they found that the piano was half a tone too low. It would have spoiled the effect to tune down the violin, so Brahms offered to transpose the piano part half a tone higher, and playing without notes he accurately made the transposition, and gave a spirited rendition.

Brahms' writings include phantasies, sonatas, scherzos, songs, concertos, string sextets, piano trios, quartets, and quintets, romances, variations, waltzes, the great German Requiem, symphonies, overtures, and motets. The number of solo songs with piano accompaniment alone numbers about two hundred.

Daniel Gregory Mason writes: "Of all the figures of modern music, brilliant and varied as they are, impressing one with the many-sidedness and wide scope of the art, there is perhaps only one, that of Johannes Brahms, which conveys the sense of satisfying poise, self-control, and sanity. He possessed a deep and broad impersonal love of life; and universal joy is the sum and substance of his expression."

QUESTIONS

1. What were classed as romances in the Middle Ages?
2. To what does it now refer in literature?
3. What was the Roman movement?
4. What effect did it have upon music and musicians?
5. What did the term mean when introduced into musical literature?
6. What had served as a protector to music?
7. How were the early romanticists regarded?
8. Name five composers, since Beethoven, who have been connected with the romantic school.
9. Who holds first place in the operas?
10. From what tales were Weber's themes taken?
11. How does Schubert reveal this idea?
12. Name Schumann's greatest works.
13. Who is the most original romantic writer?
14. What was Chopin's attitude toward the piano?
15. What styles of composition are found?
16. What forms and rhythms do his works introduce?
17. What two are based on the native and courtly dance of Poland?
18. What do his waltzes suggest?
19. Name the three important things for which Liszt is noted.
20. Upon what melodies are the greater number of his rhapsodies based?
21. Name five principal points concerning Johannes Brahms.

TYPICAL MUSICAL FORMS

The Commonest Methods of Expression — Dances of Different Countries — Minuet, Bolero, Polonaise, and Others — Origin of the Waltz — Sonata, Fantasia, and Nocturne.

A definite knowledge of any branch of the world's work tends to increase one's pleasures and broaden one's interests. Especially is this true with the fine arts. A knowledge of form gives to those interested in music a greater enjoyment and a better understanding of the composer's intentions. If we search deeply we will find certain laws governing the development of all art. Great structures are not built without a definite plan and strict conformity to its rules. Just so with the composer who fashions his thoughts after a certain model, although he may add much by way of embellishment, he still conforms to the general plan.

Music may be classed as either instrumental, vocal, or mixed. The instrumental writer has the widest scope for expression, as he is not limited by range as the writer for the voice, nor must he fit his music to words. Some say "Music is the hand maid of poetry", but this rather robs music of its most valuable asset, for music reaches heights to which words can not attain. Both speak distinctly and powerfully, but music the most distinctly.

The difference between monophonic and polyphonic forms may prove valuable. The term monophonic is a combination of two Greek words—mono, meaning one, and phonic, sound. Monophonic music consists of a single-voiced melody, its accompaniment being harmonious but not necessarily a melody. Polyphonic music is a combining of two or more parts of equal melodic individuality. In fugue, or the polyphonic form, melodies are introduced for the different voices or instruments to carry on in harmony, the same melody acting as accompaniment to itself in two, three, four, and even more parts.

Form in music is manifested by beats, measures, rhythm and melody. The melody is the most important, since from this the form is defined and recognized.

The smallest musical idea is the motive, and eventually from this develops the entire structure of the composition.

Next in order we may consider the phrase which is an enlarging of the musical idea, usually four measures or two sections in length. Like the phrase in language, it shows the beginning and course of a thought in music, but not necessarily complete sense. Often to bring out the thought of the writer some musical phrases must contain more notes than others, and to designate these the terms simple, consisting of but one rhythm, and complex, two or more rhythms are employed. Phrases in language combined form sentences; in like manner the adding of a subsequent phrase to the first phrase, usually separated by a half cadence, and ending with a perfect cadence, forms a period.

The period may be enlarged in many ways. By repeating one or both phrases, by using three phrases instead of two, or a double or compound phrase may be formed of four phrases. A series of these periods gathered together, according to certain rules laid down by the masters, and we have the form in which larger compositions are written.

Two-part form has always appealed to man as a natural musical expression, many instances of the statement and refrain having been found at a very early date. The name binary has been applied to this form to distinguish it from the ternary. In the small two-part primary forms eight measures are found in the first period, four measures of contrasting material and a repetition of four measures of the first, while in the large two-part forms sixteen measures appear in the first period, followed by eight and a return to eight of the first part.

In three-part or ternary form a third period is added, which is but a repetition of the first, but unlike the binary, there are the same number of measures in each of the

three parts. The ternary form is most commonly used now, and many dances, such as the polonaise, gavotte, minuet, and most of the old dances are written in this form.

Into the development of musical form the history of dancing and dances enter, playing a most important part. The first dancing was in the nature of a pantomime, stories of different kinds being related through gestures, produced in a rhythmic manner. The accompaniment simply marked the rhythm. Mention is made of this in the Scriptures, and the pictures of musicians found in ancient tombs represent the clapping of the hands and beating the tambourine.

There seems to be no resemblance between the early and modern dance forms until the Middle Ages. In the dance forms or "tanzweisen" of the troubadours and minnesingers we find the period upon which our present primary or song form is based.

Soon after the slow courtly dance was joined with the merry dance of the peasant, and a pleasant contrast produced. Then to maintain symmetry they again brought in the first movement, thus giving rise to the three-part or ternary form. The movements were sometimes reversed. The French, German and Spanish dances furthered this idea, and Italian composers in the Sixteenth Century began to combine three or four different dances. All music written in the dance form was not intended to serve as accompaniment for dancing, and these irregular rhythms have been woven into the idealized dance forms of Mozart, Haydn, Schubert, Beethoven and Weber.

The four dances forming the suite are the allemande, courante, sarabande and gigue, all written in the same key. The allemande was a dance of German origin, and in the suite is always written in four-part measure, usually beginning with a short note at the end of the measure.

The courante following is one of the oldest French figure dances. The name was gained from the French (*courir*), to run, and the Italian courante or corrente. The French form is written in 3-2 measure. In the old

dance music a peculiarity existed in that the last bar of each part was written in 6-4 measure. The Italian (*corrente*) is usually in 3-8 or 3-4 measure.

The stately sarabande was a dance of Moorish origin, but was as popular in France and England as in Spain. Originally one dancer performed the sarabande accompanied by a single voice. Its division of measure is 3-2 or 3-4.

One of the unwritten laws of music is that the last movement shall leave the listener in a merry mood, and the gigue, a rapid dance, serves this purpose in ending the suite. It was known in various lands, and possibly did not originate with any one people. Examples are found in 3-8, 6-8, 3-4, 6-4, and even 12-8 measure.

The gavotte, often introduced between the sarabande and gigue, was originally a dance of the mountaineers of Gap, France. The women were called gavottes, and for them the dance was named. At first it consisted of very simple steps, but later many difficult ones were introduced. It is written in two-part measure.

The bouree or branle, *passepied* and minuet, were dances often found in the suite. The bouree in two-part measure is considered a French dance, being traced to Auvergne; but other authorities believe it is of Spanish origin, as it is still performed in Biscay.

The *passepied* is an old round dance of Brittany, written in 3-4 or 3-8 measure.

The minuet originated from a dance of the same name, and it is thought to have come from Poitou. The earliest known minuet was written by Lully in 1662 for Louis XIV. It is written in 3-4 or 3-8 measure and is in the ternary form. Unlike the other dances, it is still used in large instrumental works. The scherzo grew out of the minuet, but may be either in duple or triple measure. The word is taken from the Italian (*scherzare*), to joke. The minuet was first introduced into the symphony by Haydn, and later changed into the scherzo by Beethoven.

The characteristic dance of Spain is the bolero, usu-

ally written in 3-4 measure, although frequent changes appear during the movement. It is in ternary form, consisting of two principal parts, each repeated with a trio in connection.

The origin of the polonaise dates, by some writers, back to the Christmas carols similar to those sung in Poland today, but the majority of writers believe it sprang from the old courtly dance of nobility. It is usually written in 3-4 measure, begins on the first part of the measure, and consists of two parts and a trio.

To Italy we are indebted for the two dances, the saltarello and tarantella. The first is of Roman origin from (*saltare*), to jump. It is written in 3-4 or 6-8 measure, generally in a minor key, with staccato notes. This is danced by one or two persons with a hopping step.

The tarantella, in 6-8 measure, increases in speed as the dancers continue. A bit of fiction is connected with this dance. The tradition is that the tarantella gained its name from the tarantula, a poisonous spider, whose bite was supposed to be cured by dancing. Authorities believe it originated in Taranto, a city of Italy, and was used in curing nervous disorders. The dance begins mildly, but in a few minutes the dancers, oblivious to all save the music, make wild gestures with the head, arms, legs and body, stamping, clapping, running, hopping, and at last the voices are added, until a state of complete exhaustion follows.

The origin of the waltz has been the most difficult of all to determine. The name is German, from (*waltzen*), to turn, and is traced by them back to the *Drehtanz*, a turning dance, the couples standing face to face or holding one another by the hand. The French believe it was evolved from the *volta*, originating in Provence, and introduced into Paris under Louis VII, in the Sixteenth Century, being carried to Germany and the name changed to *waltzer*. The story goes that the French, in reviving it, changed the name to *valse*. Writers believe this statement is a questionable one, the *valto* being considered an old Italian dance. The most generally accepted belief is

that it came from the peasant dance, known in different places by different names, the one to which it is usually traced is the Austrian and Tyrolese *länder*.

The modern waltz is associated with the date 1780. It is always in 3-4 measure, at first in binary form, but enlarged by Schubert into the ternary. The form as it now appears consists of an introduction, several waltzes and a coda repeating parts of the best movements, and sometimes introducing a new theme.

Dances based on a two-measure step, with an even number of measures in each phrase or period, are the polka in 2-4 measure; the galop, one beat to each measure, and the polka mazurka, with a 3-4 signature. The last differs from the waltz in that the unaccented parts of the measure are usually accentuated.

The march was written to accompany regular steps, in duple and quadruple measure. The simplest form is the military. The festival march is of larger proportions, for example, Mendelssohn's "Wedding March" and Wagner's "Tannhäuser".

The name and form of the rondo are derived from the old French *rondeau* or round. The outline for the first rondo form consists of the first subject, an episode acting as an interlude and a return to the first subject.

The second rondo form consists of a first subject, episode; second subject, episode, and a return to the first subject.

The third rondo form consists of the first subject, episode; second subject, episode; the first subject, episode; the third subject, episode, and a return to the first subject.

The sonata grew out of the suite, and represents the highest development of the classical form. The symphony is an expansion of the sonata written for the orchestra. The romantic style represents the content predominating over form. These terms have been explained in a previous chapter.

The overture in sonata form has a short introduction, followed by two or three themes differing in character,

and after a development portion, a repetition of the principal subjects. The exposition is not repeated as in the sonata. The name is derived from the French (*ouverture*), meaning opening, and in its original sense was applied to one or more movements played at the opening of an opera or oratorio. These were named *sinfonia* and *tocatta*. It is a term applied today more frequently to orchestral composition intended merely for concert use.

The fantasia preceded the sonata in matter of development, and this was one of the first titles given to a composition written expressly for instruments alone. It appears to have grown out of the madrigal. It is a free creation, written without regard to form.

The ballad from the Italian (*ballo*), meaning a dance, at first included a song accompanied by dancing, but today is a term applied to purely instrumental music as well.

The nocturne, a night song, consists of several movements. It is of a dreamy, contemplative nature.

The serenade, from the Italian (*sera*), evening song, was originally to be played or sung at night in the open air, accompanied by an instrument which could be carried by the performer. At first written for wind instruments, but has come to be used so extensively in the concert hall as to be written for stringed instruments. It contains many movements, but they are lighter and the construction is less rigid than that of the sonata.

Choral, a plain and simple sacred tune, in which all voices move the same as regards length of tones.

Hymn, a short religious poem set to music.

Motette, a vocal composition upon a sacred text, written in contrapuntal style, without accompaniment. It differs from the anthem in that it is without choruses.

Madrigal, an unaccompanied composition, the number of parts varying from three to eight. Authors differ as to the derivation of the word. According to Webster, it is a pastoral song, derived from "*mandra*", meaning sheep-fold. Another from the French "*madrugar*" (to rise in the morning), hence a serenade. The madrigal differs from the motette only in having secular words.

Anthem, a sacred composition for use in divine service, the words generally from the psalms, but prose and poetry from other sources may be used. It contains a first and second subject, and sometimes a return to the first subject enlarged through contrapuntal devices, closing with a coda.

Cantata, an elaborate composition, either sacred or secular, consisting of airs, recitatives and choruses, with or without orchestra. It is usually founded upon a connected story, and given without action or scenic effects.

Oratorio, a vocal composition, consisting of solos, duets, trios, quartets and choruses. The subject is usually taken from the Bible, but may be secular. Haydn's "The Seasons" furnishes an example of the secular oratorio. "The Creation", by Haydn, contains three subjects:

First—Creation of the earth.

Second—Creation of the animal kingdom.

Third—Creation of man.

The first two subjects are of the sacred-classical order; the third, because of the music and text-matter, containing the love scene between Adam and Eve, is in the secular-romantic class.

Drama, a poem or composition representing a picture of human life, and accommodated to action. Its species are tragedy and comedy.

Opera, a combination of music and drama, both equal in importance, staged with scenic effects, and sung to the accompaniment of a full orchestra. The chief parts of the opera, apart from the overture, are the recitative, aria and chorus. Its principal divisions are grand and comic opera.

Song, a poem set to music for a single voice.

Aria, a composition for a single voice, more elaborately composed and accompanied, but with fewer words and less story. A prolongation of a single poetical moment, rather than a continuous action.

Ballad, a series of narrative stanzas, all sung to the same melody.

Requiem, literally, means rest; the first word of the mass for the dead; the musical setting gaining its name

therefrom. The Requiem consists of the Introit, Kyrie, Gradual, Tract, Dies Irae, Offertory, Sanctus and Benedictus, Agnus Dei, and Communion. To these is sometimes added the Reponsorum, Libera me. Mass: that part of the service of the Roman Catholic Church which accompanies the consecration of the bread and wine. The derivation from the Latin word *missa*. Each movement of the priest during this service expresses some phase of the passion of Jesus Christ.

The Musical Mass, a vocal composition performed during the celebration of High Mass, in the Roman Catholic Church, and generally accompanied by instruments. It consists of six principal movements, the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei.

Although composers are constantly seeking new forms in music, those which have stood the test may be relied upon to constitute the basis of artistic expression.

QUESTIONS

1. Define the terms monophonic and polyphonic.
2. Name four evidences of form.
3. Define a motive.
4. Define a section, phase, period.
5. How may the period be enlarged?
6. Describe the small and large two-part forms.
7. Define the ternary form.
8. How does it differ from the binary form?
9. Describe the first dancing and its accompaniment.
10. What gave rise to the three-part form?
11. What four dances formed the suite?
12. What forms were often introduced between the sara-bande and gigue?
13. What is the characteristic dance of Spain?
14. Give origin of the polonaise.
15. Describe the saltarello and tarantella.
16. Give supposed origin of the waltz.
17. Give form of the modern waltz.
18. Name dances based on the two-measure step.
19. Name the two kinds of marches.
20. Describe the rondo.
21. Define sonata, symphony, and the romantic style.
22. Give a synopsis of the overture.
23. Define fantasia; ballad.
24. Define nocturne. From what Italian word is the sere-nade derived?
25. How do its movements compare with the sonata?
26. Give definitions following.

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